

THE
ESSEX-CAMMEYER
BANJO
AND
ZITHER-BANJO
TUTOR



By
CLIFFORD ESSEX
AND
ALFRED D. CAMMEYER
(The Inventor of the Zither-Banjo).

❧ **SPECIAL FEATURES.** ❧

The correct manner of holding both left and right hands, illustrated by means of Photogravure.

Right hand double fingering (to facilitate rapid execution) fully explained.

Scales, Chords and Studies in every key, simple and advanced.

Rolling playing. Arpeggio practice. Double stopping.

How to produce Singing tone, and the secret of producing the correct tone from the Zither-Banjo.

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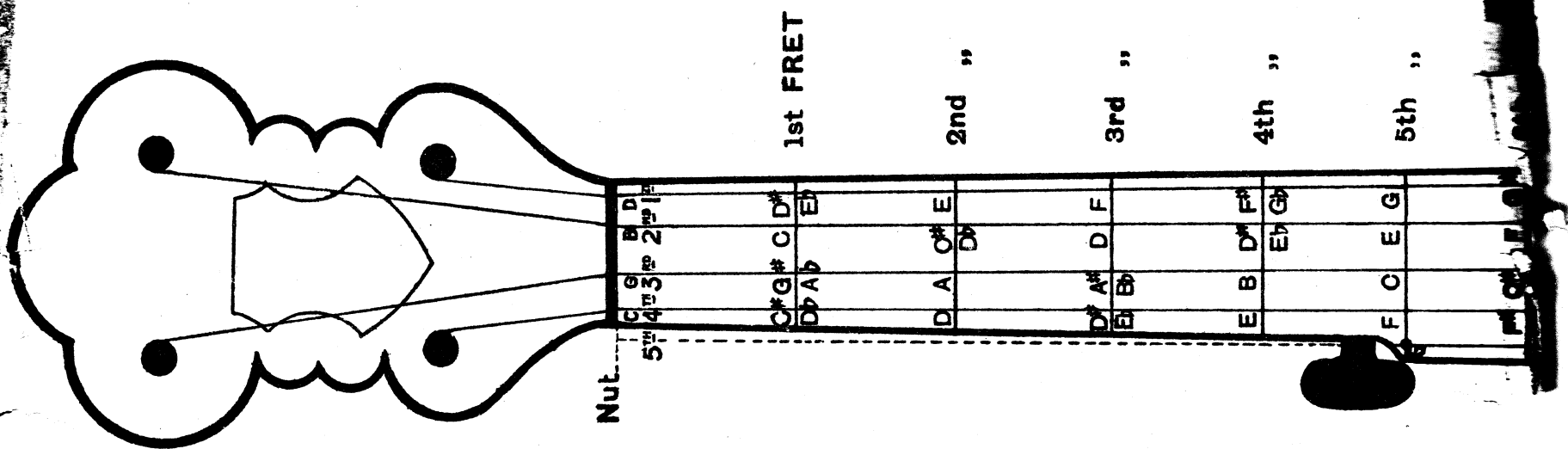
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THE FINGERBOARD OF



1st string																
2nd string																
3rd string																
4th string																
0	2	4	5	7	9	11	12	14	16	17	18	19	20	21	22	23

NOTE. The figures indicate the frets.

Essex & Cammeyer Banjo and

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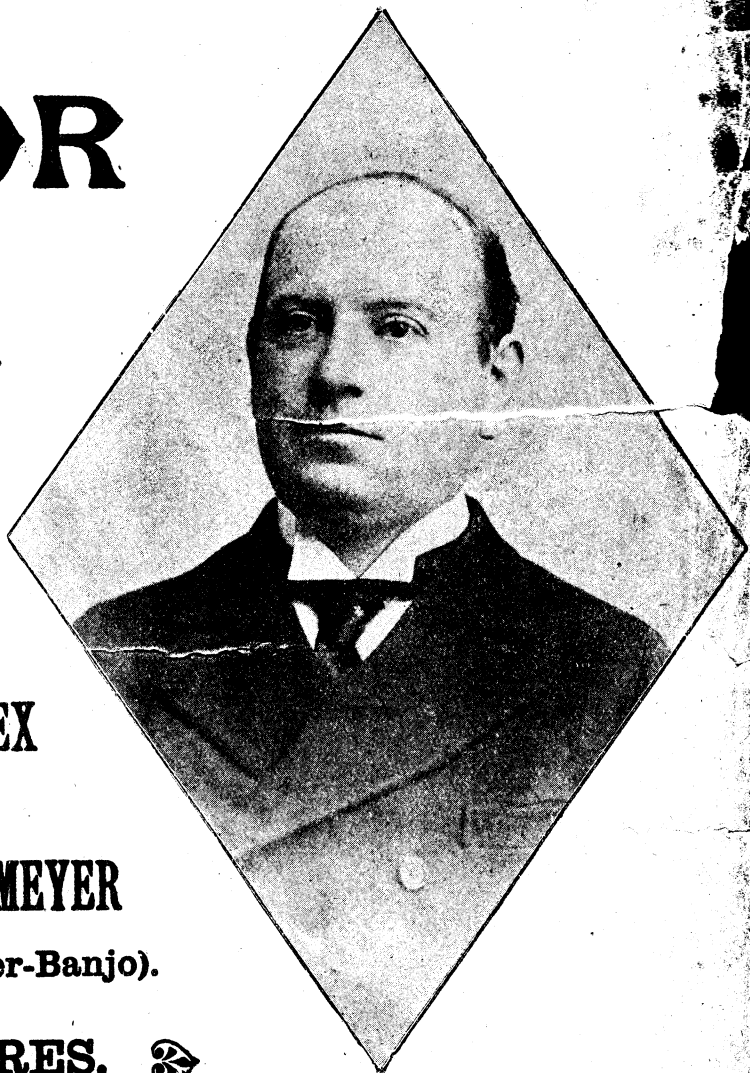
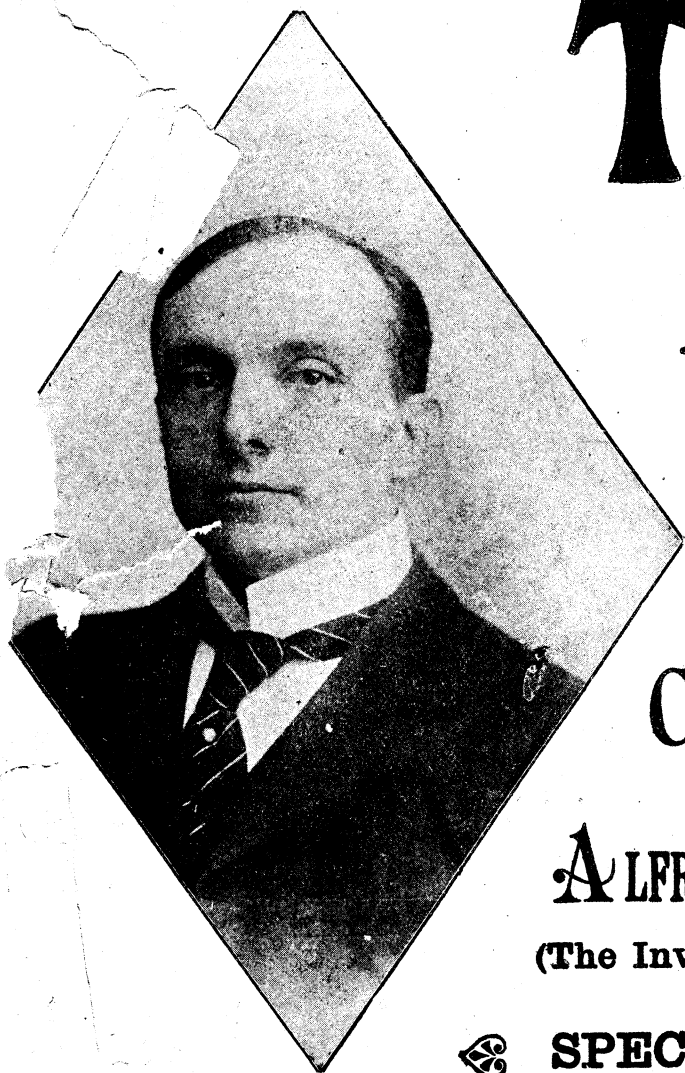
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GLOSSARY OF MUSICAL TERMS.

Accelerando, or accel, Gradually quicker.

Adagio, Slow and pathetic.

Ad libitum, or ad lib, At will or pleasure.

Alla breve, A quick kind of common time.

Allegretto, Cheerful, but not too quickly.

Allegro, Quickly.

Andante, Moderately slow and very distinct.

Andantino, In a flowing style.

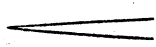
Cadenza, Strictly a cadence or close at the end of a song or movement in a piece of music, it often indicates some fanciful passage which is generally written in small notes.

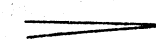
Cantabile, In a graceful singing style.

Con brio, With brilliancy.

Con fuoco, With fire.

Con spirito, With spirit.

Crescendo, cres, or  Gradually increasing the sound.

Diminuendo, dim, or  Gradually diminishing the sound.

Dolce, or dol, Softly and sweetly.

Forte, for, or f, Loud.

Fortissimo, ff or fff, Very loud.

Giocosu, Sportively.

Giusto, Just, Exact.

Giusto tempo, Exact time.

Grave, The slowest time.

Largo, In a large grand style.

Larghetto, Not too slow.

Lento, Slow.

Maestoso, Majestically.

Mezzo, Moderate.

Mezzo piano, or mp, Moderately Soft.

Mezzo forte, or mf, Moderately loud.

Moderato, In moderate time.

Mosso, Quick, stirring.

Parlando, In a speaking manner.

Pastorale, In a simple pastoral style.

Patetico, Pathetically.

Perdendosi, or perden. Gradually softer and slower a dying away of the sound.

Piano, pia or p, Soft.

Pianissimo, ppino, or ppp, Very soft.

Piu mosso, Rather quicker.

Presto, Very quick.

Prestissimo, As quick as possible.

Rallentando, Gradually slower.

Religioso, In a devotional manner.

Rinforzando, rf or rinf, With additional tone. and emphasis applied to certain notes.

Risolutu, With boldness and resolution.

Ritardando, Ritard or Rit, A keeping back, a gradual slackening of the time and diminution of tone.

Sforzata, or sf, That a particular note is to be played with force.

Sostenuto, Sustained.

Tempo, Time.

Tenuto or ten, That the notes are to be kept down.

Tutti, All.

Tutti Corde, Upon all the strings.

Un poco, A little.

Vivace, Lively.

CONTENTS.

Arpeggio playing	31.	Glossary of Musical terms.	65.
Arpeggio Exercise N ^o 1.	31.	Holding the Banjo or Zither - Banjo.	15.
Arpeggio Exercise N ^o 2.	32.	How to practise.	18.
Accompaniments in all Keys, Major and Minor.	50.	Harmonics.	45.
Bass String - Elevated.	20.	Harmonics, Exercise in	45.
Barré, The	33.	Harmonics, Elevated bass Exercise in	46.
Bridge, The	14.	Harmonics, at any fret, Exercise in making	46.
Barré position playing, Exercise for both hands in	43.	Open Strings, Exercise on the	20.
Choosing an Instrument.	11.	Octave String, Exercise on the	24.
Component parts of the Banjo.	12.	Position of Right Hand (Banjo)	15.
Component parts of the Zither - Banjo.	12.	" " " " (Zither-Banjo)	16.
Chromatic Scale in C.	21.	" " Left " (Banjo & Zither-Banjo)	17.
Chord and Position - playing, Exercise in	35.	Position, Barré, & Position - Barré	33.
Chords, useful for accompaniments. C Major & A Minor.	53.	Position playing, Exercise in Chord and	35.
" " " " G " E "	54.	Rudiments of Music.	1.
" " " " D " B "	55.	Rasp, The	28.
" " " " A " F [#] "	56.	Rolling, Exercise N ^o 1.	29.
" " " " E " C [#] "	57.	" " " 2.3.4.	30.
" " " " B " G [#] "	58.	Strings, Banjo.	13.
" " " " G ^b " E ^b "	59.	" Zither - Banjo.	13.
" " " " D ^b " B ^b "	60.	Skin or Vellum, The	14.
" " " " A ^b " F "	61.	Signs for fingering	18.
" " " " E ^b " C "	62.	Strings, Signs for	18.
" " " " B ^b " G "	63.	Strengthening the fingers of Right Hand, Ex: for	25.
" " " " F " D "	64.	Snap, The	27.
Diatonic Scale in C.	21.	Snap, Double	27.
Diagrams of Simple Chords in C	22.	Slur, The	27.
" " " " " G.	24.	Slide, The	28.
" " " " " F	26.	Stretching the fingers for making difficult chords	47.
Dotted Notes, Exercise in C	23.	Stretching difficult chords, Ex: in N ^o 1.	48.
" " " " " G	24.	" " " Ex: in N ^o 2.	49.
Drum Slide	28.	" " " Ex: in N ^o 3.	49.
Double fingering, Right hand	40.	Scales, Major & Minor.	52.
" " a running passage. Exercise in	40.	Scales & Study in C Major & A Minor	53.
" " for 1 st & 5 th strings, " "	41.	" " " " G " " E "	54.
" " for Triplets, on 1 st & 5 th strings, Ex: in	41.	" " " " D " " B "	55.
" " on 1 st 2 nd & 3 rd strings, Ex: in	41.	" " " " A " " F [#] "	56.
" " on 4 th string, Exercise in	42.	" " " " E " " C [#] "	57.
" " on all strings, " "	42.	" " " " B " " G [#] "	58.
Double Stops, Exercise in	47.	" " " " G ^b " " E ^b "	59.
Elevated Bass String.	20.	" " " " D ^b " " B ^b "	60.
Exercise in C.	22.	" " " " A ^b " " F "	61.
" on 5 th or Octave String	24.	" " " " E ^b " " C "	62.
" in F	26.	" " " " B ^b " " G "	63.
" in $\frac{3}{4}$ time	36.	" " " " F " " D "	64.
" in $\frac{3}{4}$ time, elevated bass	38.	Singing tone, How to produce	37.
" in $\frac{6}{8}$ time, legato style	39.	Triplets, Exercise in,	25.
" for Rapid playing and stretches	44.	Touch	18.
False Strings.	13.	Tuning, Banjo and Zither - Banjo.	19.
Fingerboard.	14.	Vibrato, How to produce	52.
Frets.	14.		

P R E F A C E.

Whatever the origin of the Banjo may have been, and there is no trustworthy evidence on the point; there is not the slightest doubt that it has become a thoroughly popular instrument, and, at the present time, numbers more devotees in its ranks than was ever the case before.

The object of this work is to place before the Student a course of instruction on the Banjo and Zither-Banjo, as thorough and comprehensive as it lies in the power of the writers to make it.

It will be found to embrace the first principles of the Rudiments of Music, so far as concerns these Instruments, followed by a Study of the Banjo from the earliest stages, up to the highest form of the art.

The technical differences between the Banjo and Zither-Banjo (where they exist,) will be found to be fully and clearly set forth.

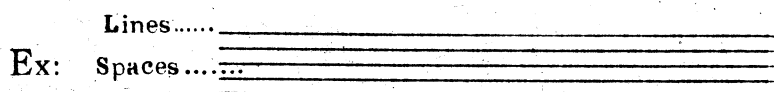
Clifford Essey.
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RUDIMENTS OF MUSIC.

Musical sounds, which are called notes, are indicated by the first seven letters of the alphabet, namely A. B. C. D. E. F. G.

STAVE.

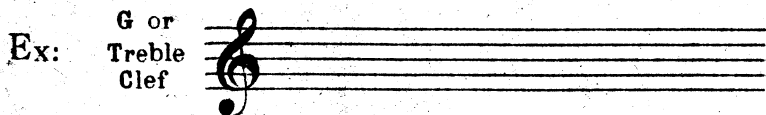
A stave consists of five parallel lines, drawn horizontally, equi-distant from one another, and the distances between the same are called the spaces.



CLEF.

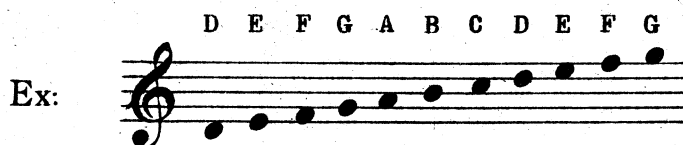
A Clef is a sign placed on a line of the stave to which gives its name.

There are various clefs used in Music, but only the G or Treble clef is used in writing for the Banjo.



NOTES ON STAVE.

Notes are written *on* the lines, *between* the lines, and *above* and *below* the lines of the stave.



LEDGER LINES.

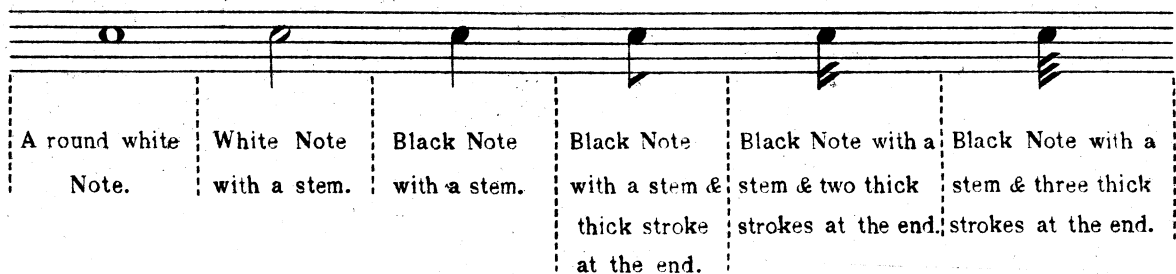
Notes are also written on short lines drawn above and below the stave. These lines are called Ledger Lines.



NOTES IN GENERAL USE.

There are six kinds of notes in general use, each note having a separate name and shape of its own, which indicates its value or duration of sound.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



A Semibreve.

is equal to

2 Minims.

or

4 Crotchets.

or

8 Quavers.

or

16 Semiquavers.

or

32 Demisemiquavers.



Two or more consecutive quavers, or notes of less value, are generally joined together.

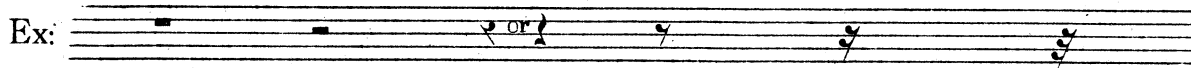


RESTS.

3

Are small marks denoting silence, each rest is equal in value to the note of the same name.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

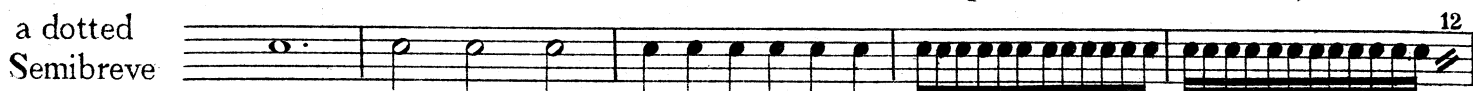


A small additional crook to a rest, diminishes its *value one half*.

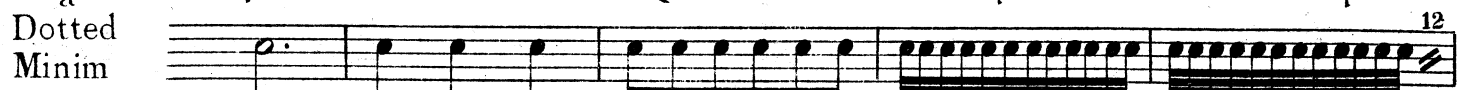
DOTTED NOTES.

A small dot placed after a Note or Rest increases its value *one half*.

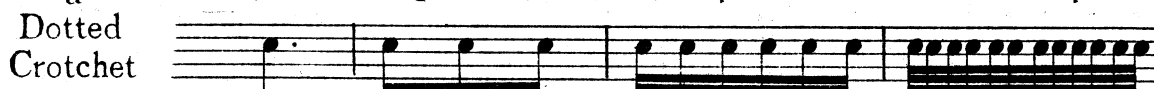
Therefore is equal to 3 Minims or 6 Crotchets or 12 Quavers or 24 Semiquavers & so on



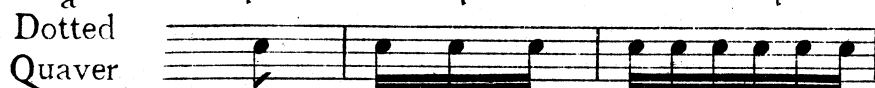
is equal to 3 Crotchets or 6 Quavers or 12 Semiquavers or 24 Demisemiquavers.



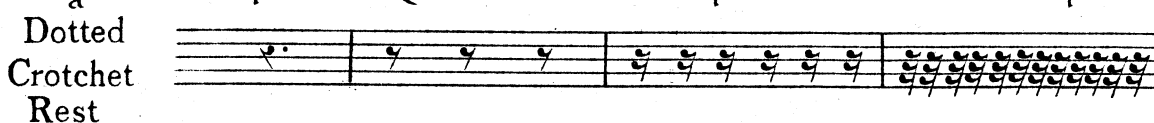
is equal to 3 Quavers or 6 Semiquavers or 12 Demisemiquavers



is equal to 3 Semiquavers or 6 Demisemiquavers

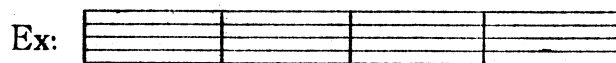


is equal to 3 Quavers or 6 Semiquavers or 12 Demisemiquavers



TIME.

Is the subdivision of music into equal parts by short lines called *Bar Lines* drawn across the stave. The Music between these lines is called a *Bar* or *Measure*.



Each Bar or Measure throughout must contain the same number of Minims, Crotchets, Quavers, etc: or their equivalents in other notes or rests.

The Indication of time is by means of figures, or a **C** placed at the beginning of every piece of music, called the Time Signature.

Two Figures or groups of figures (one placed over the other) are required to indicate the time in Music.

The Lower Figure or group, represents the division of the semibreve.

The Upper Figure or group, represents the number of such notes contained in each bar.

DIVISION OF TIME.

Time is divided into *Common* and *Triple*.

In *Common* time the *bar* contains an even number of beats or parts – *Two* or *Four*.

In *Triple* time the *bar* contains an uneven number of beats – *Three*.

Both *Common* and *Triple* Time are subdivided into *Simple* and *Compound*.

In *Simple* Time the value of each beat is a Simple note such as a minim, crotchet, or quaver, etc:

In *Compound* Time the value of each beat is a dotted compound note, therefore the upper figure of the Time Signature must be a multiple of three.

COMMON TIME.

contains four crotchets in a bar, or their equivalents.

marked

COUNT	1 2 3 4	1 2 3 & 4	1 & 2 3 & 4

HALF COMMON TIME.

contains two crotchets in a bar, or their equivalents.

marked

COUNT	1 2	1 & 2	1 & 2 &

TRIPLE TIME.

contains three crotchets in a bar, or their equivalents.

marked

COUNT	1 2 3	1 & 2 & 3	1 & 2 3

also

marked

COUNT	1 2 3	1 & 2 & 3	1 & 2 3

NOTE – Music marked C is generally played much quicker than music marked C .

COMPOUND TIME.

5

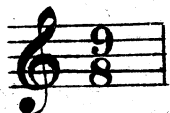


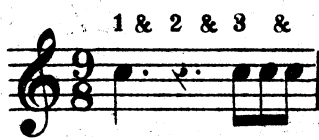
contains six quavers in a bar, or their equivalents.

marked    

Counted as two dotted crotchets

also

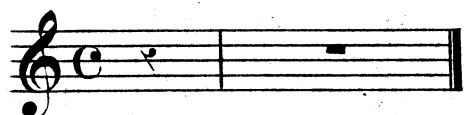
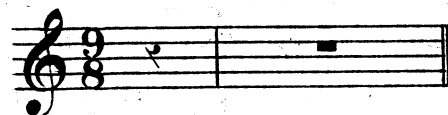
contains nine quavers in a bar, or their equivalents.

marked    

Count. 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

A REST.

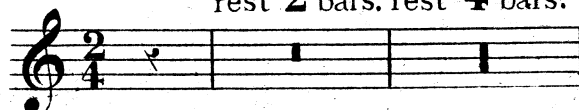
For a *whole* bar is always made like a semibreve rest whether the time be common or triple.

A Rest for *Two* bars is marked by a thick stroke from one line to the next.

A Rest for *Four* bars is marked by a thick stroke from one line to the next but one.

rest 2 bars. rest 4 bars.



TRIPLETS.

A *triplet* in music signifies that three notes are to be played and counted as two notes of the same kind, and is generally marked with the figure 3 with a curved line over or under it.

COUNT. 1 2 3 1 2




Occasionally six notes are treated as four. The figure 6 is then used with a curved line under or over it.

Ex: 

SHARP (#)

Is a sign, and when placed before a note raises it one semitone.

DOUBLE SHARP (x)

Is a sign, and when placed before a note raises it two semitones.

FLAT (b)

Is a sign, and when placed before a note lowers it one semitone.

DOUBLE FLAT (bb)

Is a sign, and when placed before a note lowers it two semitones.

NATURAL (n)

Is a sign, and when placed before a note contradicts either the sharp or flat used before the note previously.

SIGNATURE.

Sharps and Flats are placed at the beginning of the stave to denote the Key the music is written in, also to avoid using so many accidentals.

Each note of the same name is affected throughout the piece unless contradicted by an Accidental.

ACCIDENTALS.

Are Sharps or Flats occurring in a piece and not belonging to the Signature.

Their influence lasts throughout the bar or measure in which they occur.

RHYTHM.

Is the arrangement of musical ideas with regard to time and accent.

PHRASING.

Is the art of rendering a musical composition so as to properly convey the composers ideas.

ACCENT.

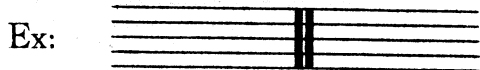
Is the stress laid upon a note to bring it into prominence in the interpretation.

Accents are indicated by the marks > or ^ above or below a note.

DOUBLE BARS.

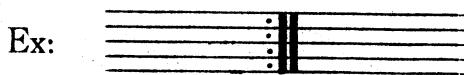
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Are used to mark the conclusion of a piece, or some movement of same.

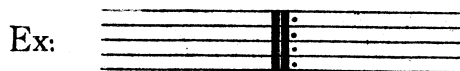


REPEATS DOTS.

When a passage is meant to be repeated it is signified by placing dots before the double bars.

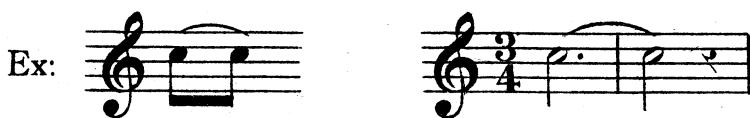


Dots placed after a double bar signify that the music is to be played to the next double bar, and then repeated.



TIED NOTES.

Are distinguished by a curved line placed over two notes of the same name, and signifies that the first only is to be played and held the length of the two.



STACCATO.

Means that the notes must be played shortly and distinctly, and either dots or dashes over or under notes are used to indicate the same.



TURN.

A Turn is composed of three notes: The principal note, the one above, and the one below.

A Turn is marked: — ~ and is either *direct* or inverted.



The notes used to form a Turn depend upon the Signature.

If the upper note requires an accidental

it is written



If the lower note requires an accidental

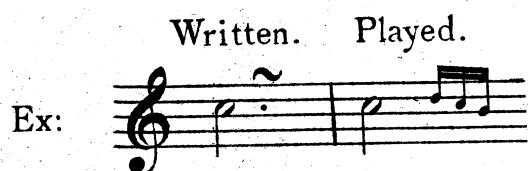
it is written



If both, it is written

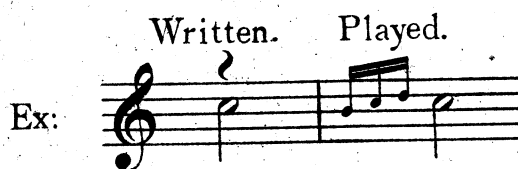


A Turn on a dotted note is placed over the dot, the note is struck first and the turn played afterwards.

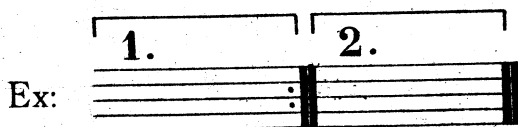


INVERTED.

An Inverted turn is marked 2. This is made with the same notes, except that it commences with the lowest first.



When the figures 1.& 2. or 1st time & 2nd time are placed under lines and near the double bars, The music should be played first to the double bar, but when repeated, the bar or bars marked 1. should be omitted, and bar or bars marked 2. played instead.



D.C. OR DA CAPO.

These signs indicate that the music is to be repeated from the beginning.



This sign means that the music is to be repeated from the first S .

DAL SEGNO, OR D.S.

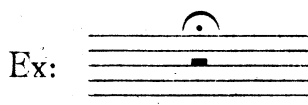
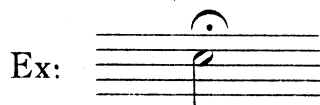
These words, or abbreviation, mean repeat from the Sign S .

DA CAPO AL SEGNO, OR D.C. AL S .

These words, or abbreviation, are used when the Sign S is used close to the beginning of the music, and means begin again at the Sign.

PAUSE.

The mark \frown above or below a note signifies that a greater value should be given to it than its denomination warrants, and is according to the taste of the performer. This applies also to a rest.



A pause placed over a double bar indicates the ending of the piece after Da Capo or D.C.

The words *Fine* or *Al Fine* are often used instead of the pause.



8^{va}

Means the music should be played an octave higher.



SCALES.

A scale is formed of a succession of eight sounds, arranged in regular alphabetical order.

There are two kinds of scale, viz. the **DIATONIC** and the **CHROMATIC**.

The Diatonic consists of seven consecutive alphabetic sounds, and the octave of the first —

C. D. E. F. G. A. B. & C.

The Chromatic consists of the twelve semitones contained within an octave: —

C. D \flat . D \sharp . E \flat . E \sharp . F. F \sharp . G. A \flat . A \sharp . B \flat . B \sharp . C.

Scales are divided into the Major Mode and the Minor Mode.

The Major Scale, so called because the interval of a 3rd from the key note is Major, or greater by one semitone than the same interval in the Minor scale.

For instance in the C Major the interval from C to E contains four semitones; in C Minor the 3rd from C to E \flat , contains but three.

The Major scale consists of five tones, and two semitones, the latter coming between the third and fourth and seventh and eighth notes.



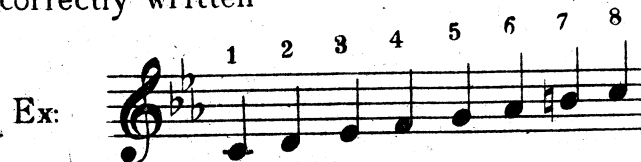
The Minor Scale, is so called from its third from the tonic or key note being Minor, or less one semitone than the Major.

Every Major scale has its *relative minor*, and the signature of both are the same: but the position of the semitones will be found to differ.

To make a Major scale Minor, the 3rd and 6th degrees must be lowered one semitone: and the seventh degree must be raised by an accidental to make it a leading note.



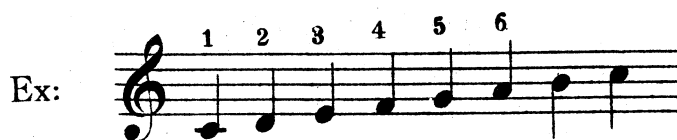
This would be more correctly written



as the Minor scale requires for its signature either three sharps less, or three flats more, than its Major of the same name; thus: – C Major has no key signature. C Minor has three flats.

The relative Minor of any Major key is found on the sixth degree of the scale; thus: –

A. (sixth degree ascending) is the relative Minor to C.



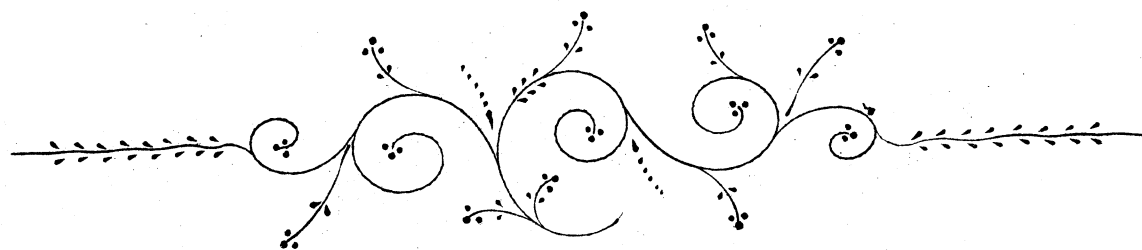
E. (sixth degree ascending) is the relative Minor to G.



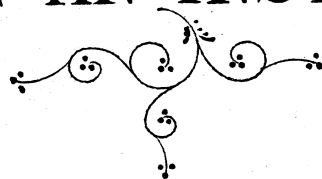
The relative Major of any Minor key is found on the sixth degree descending; thus: –

C. (sixth degree descending) is the relative Major of A MINOR.

(See Major and relative Minor Scales and Exercises. p. 53. et seq.)



CHOOSING AN INSTRUMENT.

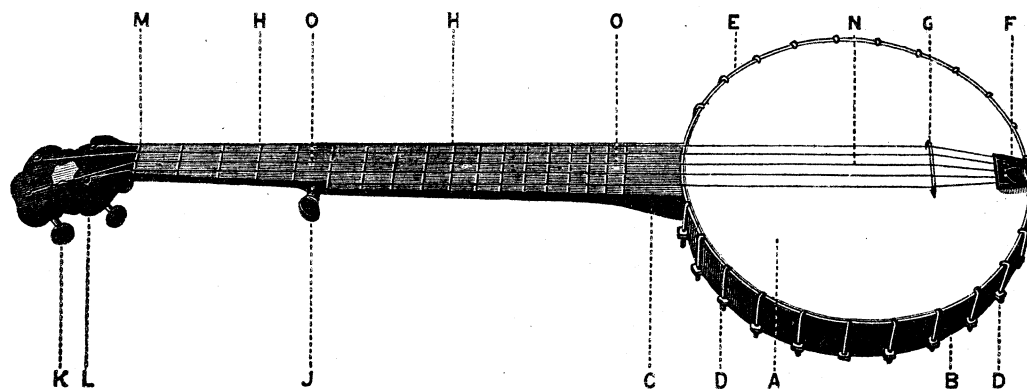


Let the intending student purchase in the first instance *the best instrument he can afford.*

Let him not be guided by that very prevalent saying "anything is good enough to learn upon, if I get on I'll buy a good one." *Nothing can be too good to learn upon.*

The better toned the instrument, the better will even the earliest efforts sound, and greatly tend to encourage the beginner to make progress.

COMPONENT PARTS OF THE BANJO.

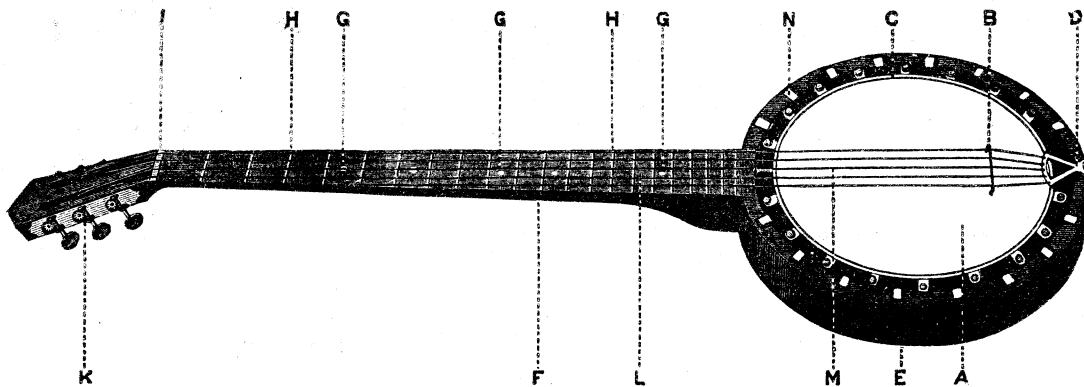


- A.** The Skin or Vellum.
B. The Hoop.
C. The Handle or Arm.
D. The Brackets.
E. The Rim.

- F.** The Tailpiece.
G. The Bridge.
H. The Frets.
J. The Thumb Peg.
K. The Pegs.

- L.** The Peg Head.
M. The Nut.
N. The Strings.
O. Position dots.

COMPONENT PARTS OF THE ZITHER-BANJO.



- A.** Skin or Vellum.
B. Bridge.
C. Metal Hoop.
D. Tail piece.
E. Sound Box.

- F.** Arm.
G. Position Dots.
H. Frets.
J. Nut.
K. Machine Head.

- L.** Fingerboard.
M. Strings.
N. Brackets.

THE STRINGS. BANJO.

The Banjo is strung with *five* strings, that furthest away from the body, when held in position, being called the First or D string, that next, the Second or B, that next, the Third or G, then the Fourth or C, and lastly, the Fifth or octave G. (N.B. This string is never "stopped")

Avoid having the strings *too thin*, they lack tone, and do not tend to strengthen the fingers.

The pupil will find a great advantage in using a very thin steel first string, (that used on the fifth string of the Zither - Banjo being the best) as it is always true, and seldom breaks or gets out of tune.

The fourth should always be a *silk* string, wound with wire.

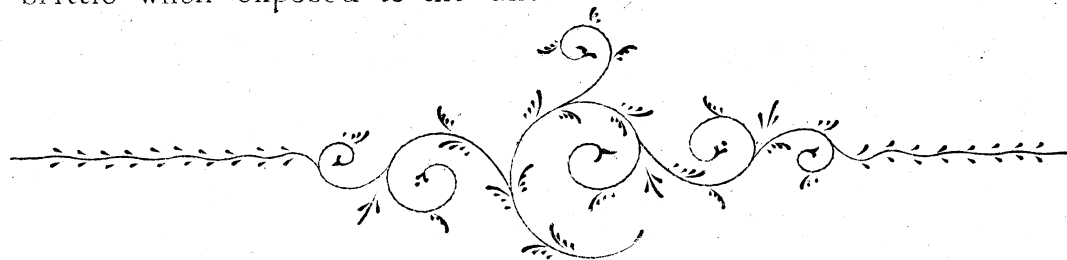
Those made of *steel* wound with wire give a dead dull tone, and seldom make correct notes when stopped at the higher frets.

FALSE STRINGS.

Gut strings which when open are in tune, and when stopped sound either sharp or flat notes, should be thrown away as useless.

Cheap strings are dearest in the end, from the number wasted in this manner.

The Gut strings should be kept in a metal box, and if possible in oiled paper, as they get dry and brittle when exposed to the air.



THE STRINGS. ZITHER - BANJO.



The Zither - Banjo requires three steel strings, viz. the First, Second and Fifth.

It is important they should be of the proper guage, or if too thick, they are very hard to pick, and when stopped make the note sharp.

The third and fourth strings are the same as on the Banjo.

THE BRIDGE.

AND WHERE IT MUST BE PLACED.

The Bridge should be made of maple, or some open grained wood.

Boxwood, ebony, celluloid, ivory &c: all destroy tone.

It must be placed at the same distance from the 12th fret, as the 12th fret is from the nut at the top of the handle. *This is of the utmost importance.*

A little rosin should be rubbed into the skin, under the supports of the bridge, to prevent it moving. * *A non-slipping Bridge* entirely obviates this difficulty.

The Bridge must never be lowered after using. The notches in it should fit the strings tightly, otherwise they will buzz. These remarks apply to both Banjo and Zither - Banjo.

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THE SKIN OR VELLUM.

This is a very important part of the Banjo, being really the sounding board.

It should be stretched very tightly by means of the brackets surrounding the rim.

The Key should be applied evenly all round.

Avoid screwing up in damp weather, To clean the vellum, use nothing but bread.

THE FINGERBOARD.

FRETS.

The fingerboard will be found to be spaced out into divisions which are called *frets*.

These frets should be raised, Banjos with smooth fingerboards are "old time," and out of date.

Some of the advantages of raised frets are:— Greater clearness of tone, and carrying power.

A gain, in all stretches, and "position playing" made easy. (see p. 43.)

The pupil should study the fingerboard accompanying this work, and gradually commit to memory the names of the notes at the different frets.

It will be seen that every note upon the *first string* can be found *three* frets higher up on the *second string* or *seven frets* higher up on the *third string*.

This will be found especially useful in reading chords.

HOLDING THE BANJO OR ZITHER-BANJO.

The pupil should sit squarely and easily in his chair.

Place the hoop of the Banjo on the right thigh, tucking it well back into the right arm, and pressing it, at an angle against the right leg, with the body.

Then drop the wrist upon the rim, and allow the hand to take its position as explained in "Position of Right Hand" (see below.)

The instrument will then be found to be securely held in place without the aid of the left hand.

The handle should not be held in the air, but at an easy angle, thrown rather forward, bringing the fingerboard well under the eye of the performer, without necessitating the head being turned to any great extent.

The right heel may be slightly raised to prevent the Banjo slipping.

POSITION OF THE RIGHT HAND. BANJO.

The Right Hand should be laid naturally down just over the bridge, with *thumb extended*, parallel with the strings, as in the illustration (Fig: 1.)



FIG. 1.

The little finger should rest lightly upon the skin, and the first and second fingers should be close together upon their respective strings

Pick cleanly with the very tips of the fingers, carefully avoiding any tendency to pull up the strings.

Let the power of "picking" come from the second finger joints.

The first string is picked with the second finger, the second string with the first finger, and the third, fourth, and fifth strings with the thumb.

In chords of *four* notes, let the thumb slip off the Bass string on to the third, thus sounding two notes, closely followed by the first and second fingers on their strings as above.

Some players prefer in these chords to use the thumb and *three* fingers.

It is not very material, but in this way there is a greater chance of the strings being pulled up, jarring notes being the result.

Forte passages are played close to the bridge, where all exercises should be practised to strengthen the fingers.

Piano passages should be played about an inch or so from where the handle joins the hoop, as described in Position of Right Hand for the Zither-Banjo.

A more harp like tone is here produced suitable for accompaniments to songs &c:

The thumb should strike all strings *down*, towards the skin, Double the sound will thereby be produced, and the effect of *slides* &c: greatly enhanced.

Much attention should be paid to training the thumb.

POSITION OF THE RIGHT HAND. ZITHER-BANJO.

The right arm should hang easily from the shoulder, the centre of the fore arm resting against the edge of the sound-box, at from two to four inches from the tail piece.

The wrist should be well arched, and the hand so placed that the extended thumb is *only about an inch from the last fret on the handle of the instrument:* (Fig: 2.)

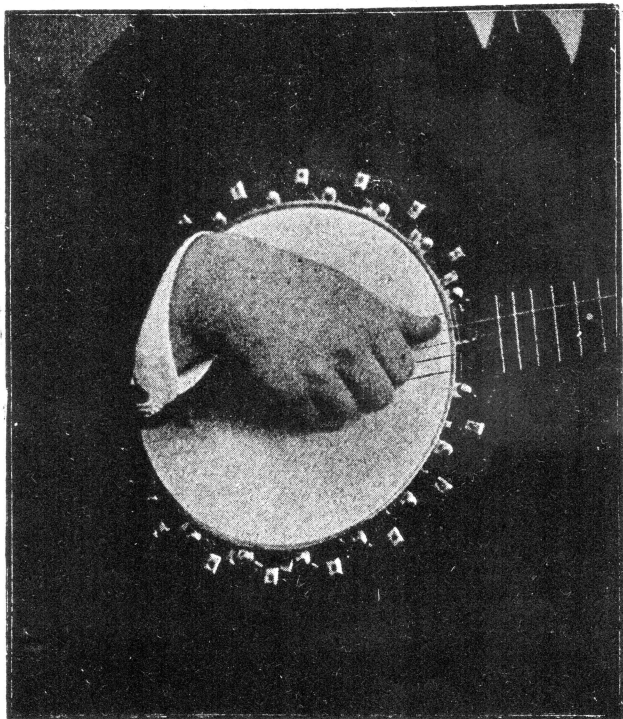


FIG. 2.

The fingers should be almost perpendicular to the vellum, hanging, without the least stiffness, so that the nails or finger tips may just touch the strings.

The fourth finger, which should be quite stiff, does not necessarily rest upon the vellum, except to serve as a guide, to regulate the touch of the other fingers on the strings.

The greatest care must be taken *not to pull up* the strings.

With the exceptions here mentioned, the rules for the Banjo, apply to the Zither-Banjo equally.

POSITION OF THE LEFT HAND.

BANJO AND ZITHER-BANJO.

The wrist of the left hand should be well thrown out and arched as in the illustrations (Fig. 3 & 4.) so that the finger tips alone may come down upon the strings at the frets desired, except where a *Barré* or *Position Barré* passage occurs. (See *Barré* and *Position Barré* p.33.)

The thumb should rest on the back of the handle, constantly changing its position to suit the fingers. See illustrations (Fig. 3 & 4.)

The elbow must be kept *as close as possible to the side*.

Press the finger tips firmly upon the strings, just *behind* the frets, not *on* them, and pure notes will be the result.

Avoid all appearance of *grasping* the handle of the Banjo with this hand, the fingers and the wrist should describe a graceful curve.

Lose no opportunity of watching good players, much may be acquired by attempting to imitate their style and technique.



FIG. 3.



FIG. 4.

TOUCH.

With the Banjo, as with all other instruments, this is the most difficult thing to acquire: and can only be the result of patient practice.

By strictly following the instructions before given, as to the method of holding both the right and left hands, always "picking" cleanly and firmly, at the same time paying great attention to the stopping of the strings, the mastery is gradually gained over the instrument, and the jarring and muffled tones are no longer heard.

SIGNS FOR FINGERING.

An "open" string is the natural string extending from the nut to the bridge, it becomes "closed" or "stopped" when pressed with the fingers of the left hand.

The fingering is indicated by the following figures placed above or below the notes as follows:

L.H. or LEFT HAND. (written above the notes)

Open String	○
First finger	1
Second finger.....	2
Third finger	3
Fourth finger.....	4

Where the Octave or fifth string

is to be used the following sign will indicate it



R.H. or RIGHT HAND. (written below the notes)

First finger	1	or	.
Second finger.....	2	,,	..
Third finger	3	,,	...
Thumb.....	+	,,	+

N.B. Signs ①②③ &c: placed below certain notes indicate that they are to be produced on strings corresponding with the numbers.

HOW TO PRACTISE.

Generally speaking too little importance is attached to the subject of practice, consequently much time is wasted.

The learner cannot be too strongly recommended to persevere in thoroughly understanding and mastering the Rudiments of Music and Elementary exercises.

All future progress will depend upon this.

If there be but two notes to be played, those two notes should be *well* played.

Never pass a mistake, but play the passage or movement over and over again until it is mastered.

Practise slowly at first increasing the rapidity by degrees.

Much time will be saved by selecting and practising the difficult points of a piece separately; also by practising a piece in small portions, joining the parts as a whole, when thoroughly conversant with them.

Always practise a piece with the repeats as written, otherwise when playing from memory the performer may be at variance with the pianoforte accompaniment.

Remember that errors, when once contracted, are exceedingly difficult to eradicate.

TUNING. BANJO AND ZITHER-BANJO.

The Banjo is an instrument of sixteen foot tone, that is to say the notes *sound an octave lower than written*.

As before mentioned, all banjo music is written in the treble clef.

The diagram shows the tuning for a Banjo and Piano. The Banjo part is written in treble clef with notes C, G, B, D, and G (marked with a double sharp). The Piano part is written in grand staff (treble and bass clefs) with corresponding notes. Labels '4th string', '3rd', '2nd', '1st', and '5th' are placed under the Banjo notes.

Where a piano is not available, tune the 3rd string in unison with the 4th string stopped at the seventh fret, the second in unison with the third string stopped at the fourth fret, the first in unison with the second stopped at the third fret, and the fifth in unison with the first stopped at the fifth fret.

ELEVATED BASS.

It is advisable in some pieces to tune the 4th or Bass String to D, all notes above the D, will be then found 2 frets nearer to the Nut, in unison with the 1st String.

For example E, is made on the second fret, F, on the third fret and so on.

It is always signified at the commencement of the piece, when the Bass is to be elevated.

BASS ELEVATED.

OR TUNE 4th TO D.




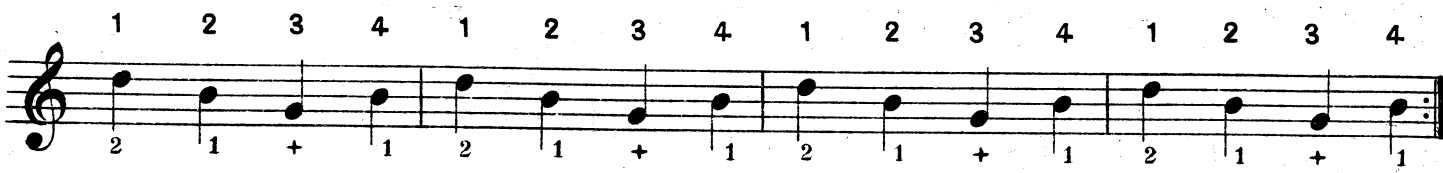
The pupil having tuned his instrument will now commence with -


EXERCISES.


ON THE OPEN STRINGS.

COUNT. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

N^o 1. 
Right Hand.



N^o 2. 



The above exercises should be practised until the right hand can produce a full and clear tone.

DIATONIC SCALE IN C.

21

Ascending.

L.H. FINGERS.

On 4th String. On 3rd String. On 2nd String. On 1st String. On 5th or Thumb string. On 1st String.

FRETS. 0 2 3 4 5 2 1 0 2 3 0 7 9 10

Descending.

L.H.

On 1st String. On 5th or Thumb string. On 1st String. On 2nd String. On 3rd String. On 4th String.

FRETS. 10 9 7 0 3 2 1 0 2 0 5 4 2 0

The above scale is intended to teach the beginner the notes upon the fingerboard of the Banjo, and should be practised saying the notes aloud as they are made.

The Student should then exercise his memory by endeavouring to make any desired note, testing his accuracy by reference to the above. He will then pass on to the: -

CHROMATIC SCALE IN C.

Ascending in Sharps.

L.H.

On 4th String. 3rd String. 2nd String.

FRETS. 0 1 2 3 4 1 2 0 1 2 3 0

1st String. 5th or Thumb string. 1st String.

1 2 0 1 2 3 4 0 6 7 8 9 10

4 slide 4

Descending in Flats.

L.H.

1st String. 5th or Thumb string. 1st String. 2nd String.

FRETS. 10 9 8 7 6 0 4 3 2 1 0 2

3rd String. On 4th String.

1 0 3 2 1 0 2 1 4 3 2 1 0

DIAGRAMS OF THE SIMPLE CHORDS IN C.

NUT....

Three fretboard diagrams illustrating simple chords in C major. The first diagram shows a C major chord (C1, E2, G1) with a nut at the first fret. The second diagram shows a C major chord (C1, E2, G1) with a nut at the second fret. The third diagram shows a C major chord (C1, E2, G1) with a nut at the third fret. Below each diagram is a musical staff showing the chord in C major.

EXERCISE IN C MAJOR

1st BANJO. L.H. R.H. +

2nd BANJO. R.H. +

A musical exercise in C major for two banjos. The exercise consists of four systems of two staves each. The first staff is for the 1st Banjo (Left Hand) and the second staff is for the 2nd Banjo (Right Hand). Each system contains four measures of music. The first staff uses a treble clef and the second staff uses a bass clef. The exercise includes various chords and scales, with fingerings indicated by numbers 1-4. The exercise concludes with a final chord in the fourth system.

After learning the top line, the student should practise the second line, which gives the chords with their bass notes.

EXERCISE IN DOTTED NOTES IN C.

23

1st BANJO. L.H. R.H.

2nd BANJO.

FINE

D.C.

The musical score is written for two banjos. The 1st Banjo part is divided into Left Hand (L.H.) and Right Hand (R.H.) staves. The 2nd Banjo part is a single staff. The key signature is one sharp (F#), indicating C major. The time signature is 2/4. The score contains five systems of music. The first system shows the beginning of the piece. The second and third systems continue the melody and accompaniment. The fourth system contains a 'FINE' marking. The fifth system ends with a 'D.C.' (Da Capo) instruction, indicating that the piece should be repeated from the beginning.

The dotted notes must be well marked.

EXERCISE IN TRIPLETS.

(SEE PAGE 4.)

Four staves of music in G major, 3/4 time. The first staff contains two measures of triplets of eighth notes. The second staff contains two measures of triplets of eighth notes, followed by a first ending bracket labeled '1.B.' and a second ending bracket labeled '2.P.'. The third staff contains two measures of triplets of eighth notes, followed by a first ending bracket labeled '1.B.' and a second ending bracket labeled '2.P.'. The fourth staff contains two measures of triplets of eighth notes, followed by a first ending bracket labeled '1.B.' and a second ending bracket labeled '2.P.'. The piece concludes with a double bar line and repeat dots.

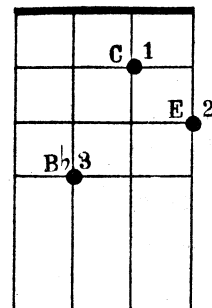
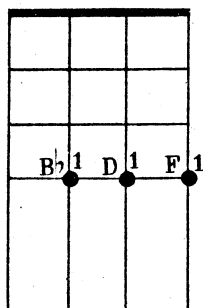
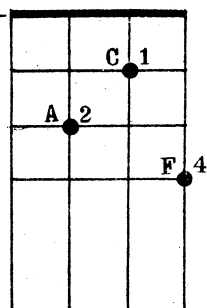
EXERCISE.

FOR STRENGTHENING THE FINGERS OF THE RIGHT HAND.

Four staves of music in G major, 3/4 time. The first staff is labeled 'L.H.' and 'R.H.' and contains two measures of eighth notes. The second staff contains two measures of eighth notes. The third staff contains two measures of eighth notes. The fourth staff contains two measures of eighth notes. The piece concludes with a double bar line and repeat dots, followed by the text 'D.C.'.

DIAGRAMS OF THE SIMPLE CHORDS IN F.

NUT...



* This chord is made by laying the first finger of the left hand across the 1st, 2nd and 3rd strings at the third fret. (See Barré explained *p. 33*.)

EXERCISE.

IN THE KEY OF F.

1st
BANJO.2nd
BANJO.

This exercise should be practised until the changes can be readily executed without stopping between the bars.

The complete scale and a more advanced study in this key will be found on *p. 64*.

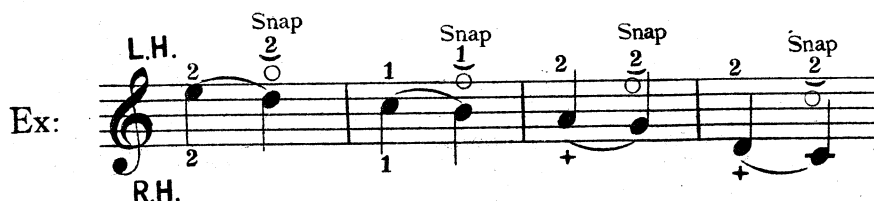
THE SNAP AND DOUBLE SNAP.

27

The left hand occasionally, to facilitate execution, will pull a string.

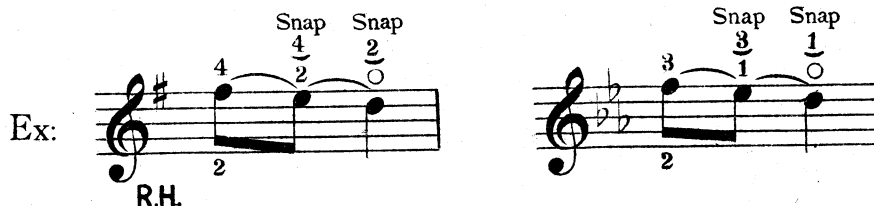
This movement is called a *snap*, and is shown by the sign \smile placed under a figure, denoting the left hand fingering:

The finger indicated pulls the string.



The *double snap* is the same movement only performed with *two* fingers which must be placed on the string at the same time.

The lower note must be held until the higher note has been snapped when that in turn must be snapped too.



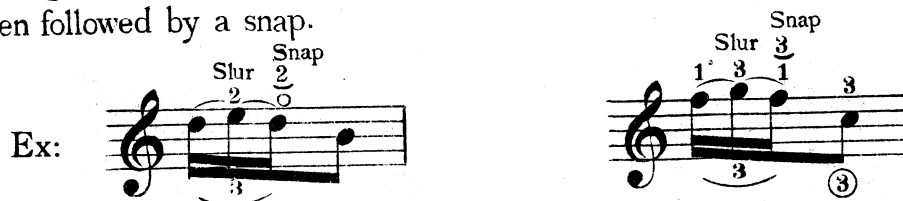
THE SLUR.

This is indicated by the sign \frown being placed over or below two notes.

The first note is picked in the usual manner by the right hand, the second note being smartly *struck* or *hammered* by the proper finger of the left hand, the note being produced while the string is vibrating.



The slur is often followed by a snap.



Detroit Jig. Essex' Jig. Mosquito Polka. Darkies' Dream. Banjo Polka. &c: illustrate the Slur and Snap, and Double Snap effectively.

SLIDE.

The slide is performed by gliding a finger of the left hand over the frets from one note to another.

In advanced playing great use is made of the slide, and the importance of it will be still further dwelt upon, and explained in "How to produce singing tone." page. 37.

The following examples show how the slide is indicated in Banjo Music.



It will not be always expedient to strike the second note, sufficient sound being made by the finger firmly stopping at it.

"Cocoanut Dance," "Violet Mazurka," "Minuet," "Darkies' Dream," "Armstrong's Mazurka." &c. illustrate the Slide effectively.

It must be left to the discretion of the player whether the second note is to be struck when reached.

THE RASP OR DRUM SLIDE.

The Rasp is performed by the nails of the Right Hand passing through the strings from the lowest note to the highest.

The best way to practise it is to close the fingers into the palm of the hand, and then open them suddenly across the strings in the order 4.3.2.1.

Each finger nail sounding all the strings one after another.



The Rasp and Drum Slide are found in "Shaeffer's Solo Jig" the "Marche Zouave" and other pieces.

ROLLING.

The following exercises should be practised slowly at first, and with the utmost attention to time, until great rapidity is acquired.

COUNT. 1 2 3 4 1 2 3 4 1 2 3 4

1.

The exercise consists of five staves of music in 2/4 time. The first staff is marked '1.' and the others are numbered 1 through 4. Each staff contains a series of eighth notes grouped in fours, with a '3' above each group indicating a triplet. The exercise is designed to be practised slowly at first and then rapidly.

2.

3.

4.

The page contains three musical exercises, each consisting of three staves of music. Exercise 2, 'Cigarette Polka', is in 2/4 time and features a continuous pattern of rolling triplets. Exercise 3, 'Shaeffer's Jig', is also in 2/4 time and features a similar pattern of rolling triplets. Exercise 4, 'Mississippi Breakdowns', is in 2/4 time and features a pattern of rolling triplets. Each exercise is marked with a number (2, 3, or 4) at the beginning of the first staff.

Cigarette Polka, Shaeffer's Jig, and Mississippi Breakdowns, may here be studied as good illustrations of Rolling playing.

ARPEGGIO PLAYING.

31

Is the production of the notes of a chord in succession, and not simultaneously.

The Student will find the following exercises useful, and should practise them until perfect smoothness, combined with rapidity is attained.

ARPEGGIO PRACTICE.

1st BANJO.

2nd BANJO.

The musical score consists of four systems of two measures each. Each system is written for two staves: the 1st Banjo (top) and the 2nd Banjo (bottom). The 1st Banjo staff contains melodic lines with arpeggios, while the 2nd Banjo staff contains harmonic accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4 above the notes. The exercises involve ascending and descending arpeggios of various chords, including triads and dyads. The notation is in treble clef with a common time signature (C).

EXERCISE 2.



POSITION

BARRÉ AND POSITION-BARRÉ.

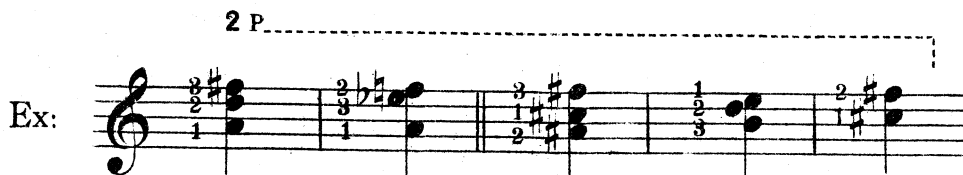
A Position, (Fig. 3.) is where two or more fingers of the left hand are placed upon the strings at different frets.

The fret the *first* finger falls upon, determines the position.

The *tips* only of the fingers must stop the strings and *no finger must touch another string*.

It is indicated by a numeral and the letter P.

E. G:— 1P. or 1 Pos. 2P. &c:

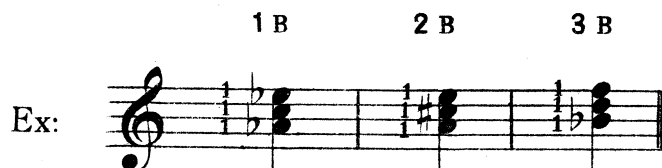


Barré, (or bar) is produced by laying the first finger across two or more strings *at the fret indicated by the number*.

In very rare cases another finger may be used to execute the Barré, but where possible the first should be used.

It is indicated by a numeral and the letter B.

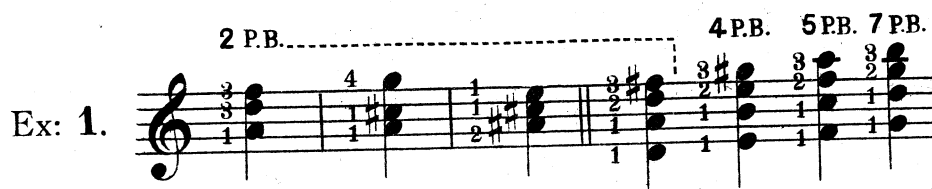
E. G:— 1B. 2B. 3B. &c:



Position - Barré. (Fig. 4.) is neither a *Position* or a *Barré*, but as its name implies, a combination of both.

The fret the first finger falls upon, as in both the above cases, determines the Position-Barré

The examples given are some of the various forms of *chords* which may be met with



In the second example it is endeavoured to illustrate the Position-Barré applied to Position playing.

The first finger takes the place of the nut, and the other fingers stopping the strings beneath it, do away with the necessity for rapid shifting up and down the fingerboard.



The same passage in the 8 P.B.



The Student should diligently practise the following series of Positions. Position - Barré, and Barrés, which will be found a most valuable lesson both for the eye and hand.

EXERCISE

FOR CHORD AND POSITION PLAYING.

35

The musical exercise consists of ten staves, each containing a series of chords and positions. The exercises are as follows:

- Staff 1: 8P, 3P, 3P, 7P, 5P, 5PB, 3P
- Staff 2: 9PB, 5PB, 8P, 2P, 2P, 3PB, 2P, 6P, 5PB, 3P
- Staff 3: 6P, 4P, 5B, 5P, 5P, 2PB
- Staff 4: 5P, 6P, 3PB, 2B, 4, 3, 8, 4, 1
- Staff 5: 3P, 3PB, 9P, 9P, 10PB, 10B, 6P, 12P, 11P, 8P, 6P
- Staff 6: 5P, 4, 5PB
- Staff 7: 9PB, 7PB, 10P, 10PB, 12PB, 13P, 5P, 4P, 3PB, 8P, 3P
- Staff 8: 3P, 7P, 5P, 5PB, 3P, 9PB, 5PB, 8P, 2P
- Staff 9: 2P, 3PB, 2P, 6P, 5PB, 3P
- Staff 10: 6P, 4P, 5B, 5P, 5P, 2PB

EXERCISE IN $\frac{3}{4}$ TIME.

INTRODUCING THE USE OF THE FOUR FINGERS OF THE LEFT HAND.

POSITION, BARRÉ AND POSITION-BARRÉ.

COUNT. 1 & 2 & 3 & 1 2 3 1 & 2 & 3 & 1 2 3 1 & 2 & 3 &

1st BANJO.

2nd BANJO.

1 2 3 1B. 1 3 3 2 3 1 3 3 4 3

2 PB 2B. 1 & 2 & 3 & 1 2 3

2 PB FINE.

3 PB 3B. 2 PB

D.C.

HOW TO PRODUCE SINGING TONE.

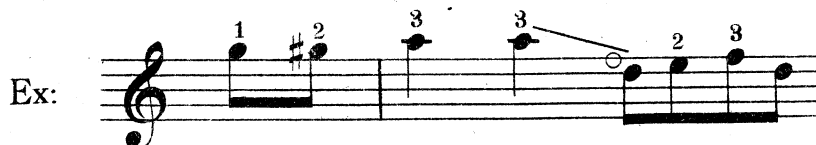
37

Much of the effect of Banjo Music is often lost through the player withdrawing his fingers from stopped notes, the moment they have been sounded.

They should be retained upon the string until it becomes absolutely necessary to remove them in order to make some other note.

While a finger is held upon a string, that string continues *to sing* or vibrate the note which has been sounded.

For example in the "Minuet."

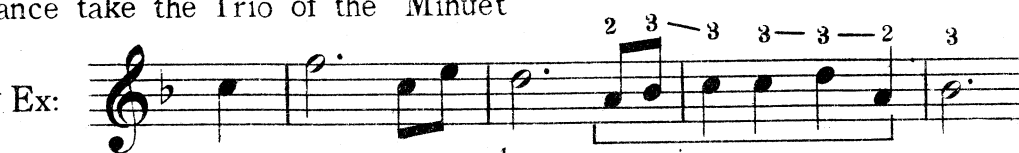


The first finger should stop the G, then, without removing it, the second finger should stop the G#, the third finger should then stop the A, without removing either of the other fingers, and while the string is vibrating the A, the third finger should be drawn back over the frets, to about the second fret, and the open D sounded.

This will give a slide and legato effect, where otherwise it would have been staccato, and quite out of keeping with the intention of the composer.

Another effect which can often be obtained with great advantage is to sometimes take notes upon the second, third, or bass strings, which in the ordinary way would *not* be played upon those strings.

For instance take the Trio of the "Minuet"



if the notes from A to A, are made upon the 3rd string, sliding from one note to another, with vibrato effect, (see p.52.) it will be found to produce a singing tone.

The Student should carefully cultivate playing as much as possible in this style, the Banjo giving, *naturally*, such a staccato effect.

The "Darkies Dream" affords a very good illustration of the legato and staccato style of playing; the introduction requiring all the sustained tone possible, whereas the dance should be crisp and marked, thus affording a complete contrast.

The following pieces further illustrate these remarks.

"Cocoanut Dance." "Idyll in F." "Wedding Bells." "Darkies' Dawn." "Blue Eyes."

EXERCISE.

Tune 4th to D.
(See page 20.)

IN $\frac{3}{4}$ TIME.

A.D. CAMMEYER.

The musical score is written for a single melodic line in G major (one sharp). The time signature is 3/4. The piece consists of ten staves of music. The notation includes eighth notes, quarter notes, and chords. Performance instructions are written above the staves: '1.P.', '2.P.', '3.P.', '4.P.', '2.P.' on the second staff; '2.B.', '1.P.', '2.P.', '4.', '2.', '1.' on the third staff; '1.B.', '1.B.', '4.', '3.', '1.B.' on the fourth staff; '5.P.B.', '4.', '3.', '2.' on the fifth staff, followed by 'FINE.'; '1.', '4.P.', '4.', '3.', '3.', '2.', '4.' on the sixth staff; '1.P.B.', '3.', '4.', '2.', '1.', '4.' on the seventh staff; '3.', '2.', '1.', '4.P.', '4.', '2.', '3.', '3.', '2.', '1.' on the eighth staff; '2.P.B.', '3.', '1.', '2.', '2.', '1.', '3.', '12.B.', '4.' on the ninth staff, and 'D.C.' at the end.

39

1st
BANJO.

2nd
BANJO.

Legato.

1st BANJO.

2nd BANJO.

1 P.B.

FINE.

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody in the treble staff is a simple, catchy tune with five measures. The bass staff provides a harmonic accompaniment, featuring chords and single notes. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The score is presented in a clear, black-and-white format.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains a melody with various note values and rests. The bottom staff is in bass clef and contains a bass line with various note values and rests. The music is written in a simple, folk-like style. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the piece. The second system contains the final two measures, which conclude with a double bar line and the instruction 'D.C.' (Da Capo). The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. Fingerings are indicated by numbers 1 through 4. The piece ends with a repeat sign and the instruction 'D.C.'.

RIGHT HAND DOUBLE FINGERING.

Many effects upon the Banjo, extremely difficult, in the ordinary style of right hand fingering, can be rendered with comparative ease with the assistance of another finger.

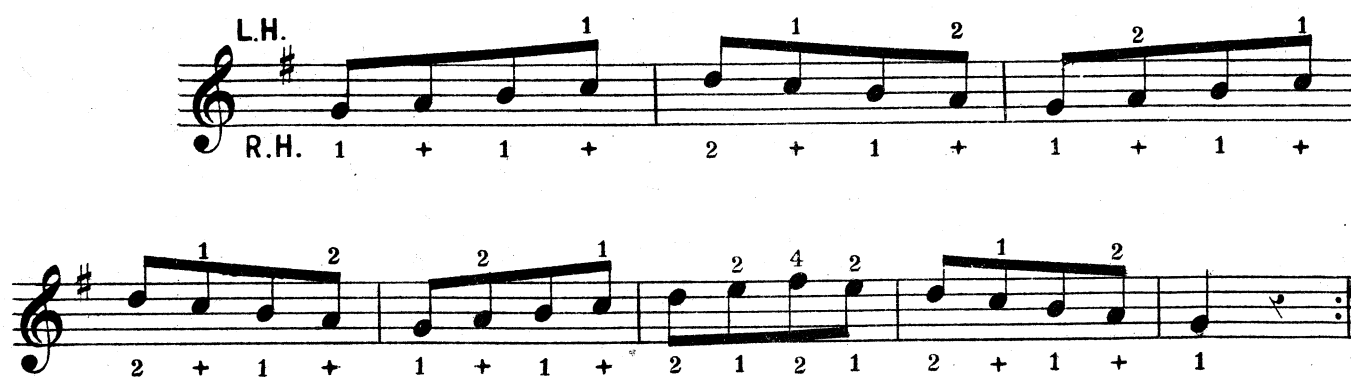
For instance a succession of the same notes, runs, &c: sound clear and crisp when this mode of playing them is introduced.

The rule is: – thumb and first finger *alternately* for the 2nd 3rd & 4th strings, and 2nd and 1st fingers alternately for the first string.

Sometimes the *thumb* and first finger may be used alternately on the first string as in Morley's "Polka in C," "C Minor Jig." &c:

EXERCISE IN RIGHT HAND DOUBLE FINGERING

IN RUNNING PASSAGE.



All the Scales in this work will be found fingered in this manner, and time will be well spent in mastering it.

"Darkies Patrol." "Badminton March." "Polka in C." "Darkies Dawn."

"Heel and Toe Polka." "C Minor Jig." &c: illustrate the advantages of this method.

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

41

FOR FIRST AND FIFTH STRINGS.

COUNT. 1 2 3 4 1 2 3 4

L.H.

R.H. + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + + 2 1 + +

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

FOR TRIPLETS ON FIRST AND FIFTH STRINGS.

COUNT. 1 & 2 & 1 & 2 & 1 & 2 &

L.H.

R.H. + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 +

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON FIRST, SECOND AND THIRD STRINGS.

R.H.

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON THE FOURTH STRING.

COUNT. 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

EXERCISE IN RIGHT HAND DOUBLE FINGERING.

ON ALL THE STRINGS.

COUNT. 1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

1 2 3 4 1 2 3 4

EXERCISE FOR BOTH HANDS.
BRINGING THE BARRÉ INTO PROMINENT USE.

No break should be made between the different Keys.


Move the first finger up fret by fret.

The first system of music for 'The Merry-Go-Round' is written for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of two measures. The first measure contains the notes G4, A4, B4, and A4, with a '2' above the staff indicating a second ending. The second measure contains the notes G4, F#4, E4, and D4, with a '1' above the staff indicating a first ending. The system concludes with a double bar line.

1 PB. -----

[illegible]


3 PB.....




4 P.B.

The musical notation for the 4th part of the exercise is written on a single staff with a treble clef. The key signature consists of three sharps: F#, C#, and G#. The melody is composed of eighth notes, starting on G4 and ascending stepwise to D5, then descending stepwise back to G4. The notes are grouped in pairs of four, with a bar line after the second pair. The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, A4, B4, C5, D5, C5, B4, A4, G4.

5 PB.



6 PB.



7 PB.....

8 PB



A musical staff in 2/4 time with a key signature of two flats (Bb and Eb). The melody consists of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-10

9 PB.

10 PB.



11 PB

12 PB

EXERCISE

FOR RAPID PLAYING AND STRETCHES,
SHOWING THE USE OF BOTH STYLES OF FINGERING.

The exercise consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and phrasing slurs. Fingerings are indicated by numbers 1-4 above notes. Phrasing is indicated by letters P (Piano) and B (Basso) above notes, often enclosed in dashed boxes. The exercise concludes with a double bar line and the marking "D.C." (Da Capo).

Staff 1: Measures 1-4. Fingerings: 2, 2, 1, 1, 1, 1, 2, 1, 2, 2, 3, 2. Phrasing: 1, 2.

Staff 2: Measures 5-8. Fingerings: 3, 1, 3, 2, 2, 1, 2, 1, 2, 1, 2, 1, 1, 1, 1. Phrasing: 1, 2, 1, 1.

Staff 3: Measures 9-12. Fingerings: 2, 2, 2, 3, 2, 1, 2, 2, 1, 2, 1, 2, 1, 3. Phrasing: 1, 2, 1, 3.

Staff 4: Measures 13-16. Fingerings: 1, 4, 3, 1, 4, 1, 3, 1, 4, 3, 1, 3, 1. Phrasing: 7 P, 5 P.

Staff 5: Measures 17-20. Fingerings: 2, 4, 2, 3, 2, 1, 1, 4, 2, 1, 2, 1, 4, 3, 1, 1, 1. Phrasing: 1 B, 7 P.

Staff 6: Measures 21-24. Fingerings: 1, 4, 3, 1, 4, 1, 3, 1, 2, 4, 2, 2, 1, 2, 2, 2, 1. Phrasing: 5 P. Ending: D.C.

HARMONICS.

Are tones produced by causing a string to vibrate in sections, and are caused by laying the fourth finger of the left hand gently on the string, (not pressing to the fingerboard,) at either the 5th 7th 12th (or 17th for the the thumb string) 19th & 24th frets, and as the string is struck by a finger of the right hand, the fourth finger must be quickly removed.

Where Harmonics are intended to be used, the abbreviation "Har" is placed over the note.

Har 12 Har 12 Har 12 Har 12 Har 17 Har 12 Har 12 Har 7 Har 7 Har 7 Har 12 Har 12 Har 12

Har 24 Har 24 Har 24 Har 24 Har 17 Har 12 Har 12 Har 19 Har 19 Har 19 Har 19 Har 12 Har 17

Harmonics are also produced at the 4th, 9th & 16th, frets but the vibration is not so distinct and loud.

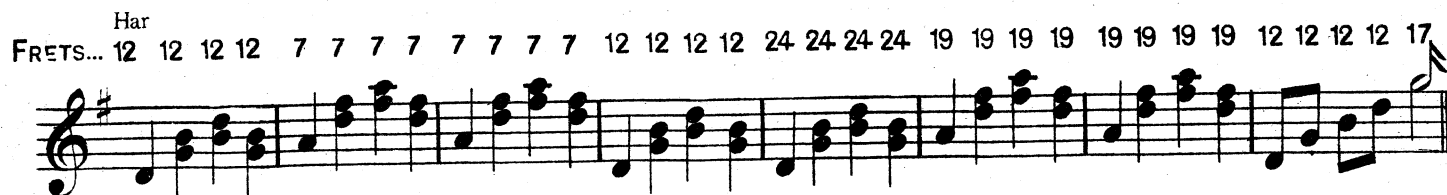
Har 4 Har 4 Har 4 Har 9 Har 9 Har 9 Har 16 Har 16 Har 16

The Harmonics at the 7th, 12th, 17th, & 19th Frets sound an octave above the open strings.

The Harmonics at the 4th, 5th, 9th, & 24th Frets sound two octaves above,

EXERCISE. IN HARMONICS.

TUNE 4th TO D.



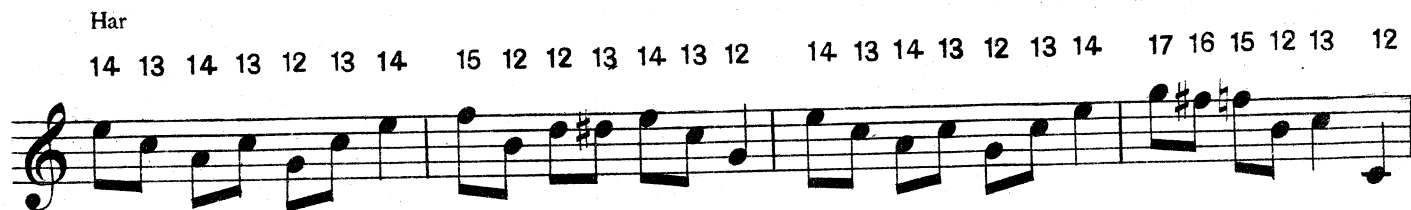
The Entire Chromatic Scale may be produced in Harmonics.

The Natural or Harmonic octave of each open string is at the 12th fret, (except the 5th string where it is found at the 17th) consequently if a string be stopped at *any fret*, its octave, either natural or harmonic, will be found 12 frets above.

As the left hand is in use to stop the note, the right hand is compelled to touch and vibrate the string to produce the Harmonic.

To do this: — extend the first finger, and place its tip lightly on the string 12 frets from where the note is stopped, have the thumb well drawn back under the hand, vibrate the string with the thumb, and quickly raise the finger, when the Harmonic of that note will be produced.

EXERCISE. IN MAKING HARMONICS AT ANY FRET.



EXERCISE IN DOUBLE STOPS

ON THE FIRST TWO STRINGS

47

USING ONLY THE FIRST AND SECOND FINGERS OF THE RIGHT HAND.

The musical exercise consists of four staves, each containing a series of double stops on the first and second strings of a banjo. The notation includes various chords and intervals, with fingerings indicated by numbers 1 and 2. Labels above the notes include 5PB, 1B, 5P, 5PB, 9B, 9P, 3B, 3PB, 6P, 6P, 6B, 6PB, 6P, 4B, 4P, 5PB, 1B, 5P, 5PB, 9P, 10B, 6P, 6B, 6P, 4PB, 5B, 6P, and 8P.

TO STRETCH THE FINGERS FOR MAKING DIFFICULT CHORDS.

As the intervals on the Banjo are so great, it is necessary to practise the left hand to govern as many frets as possible, without having to shift the hand.

The third finger being the weakest, demands special attention.

It will be found easier to acquire a stretch if, in making a chord, *the little finger be placed first* upon the fret, and the others added.

The following are a few difficult chords which are met with, requiring special training to accomplish them and produce a good tone at the same time.

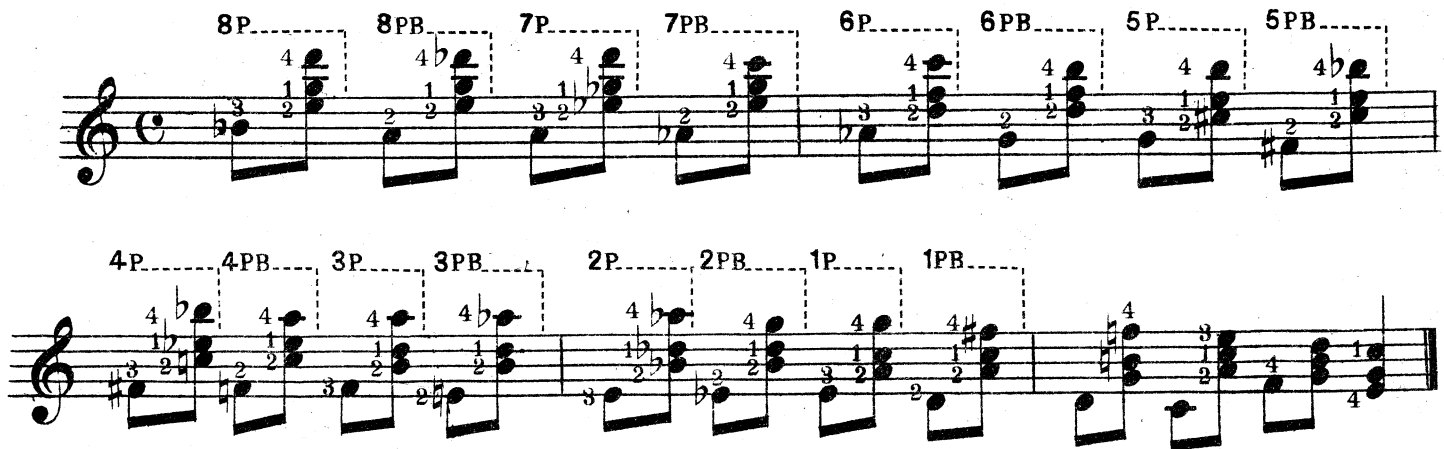
EXERCISE.

1.

15P 14P 13P 12P 11P 10P 9P 8P 7P 6P 5P 4P 3P 2P 1P 3P 3PB

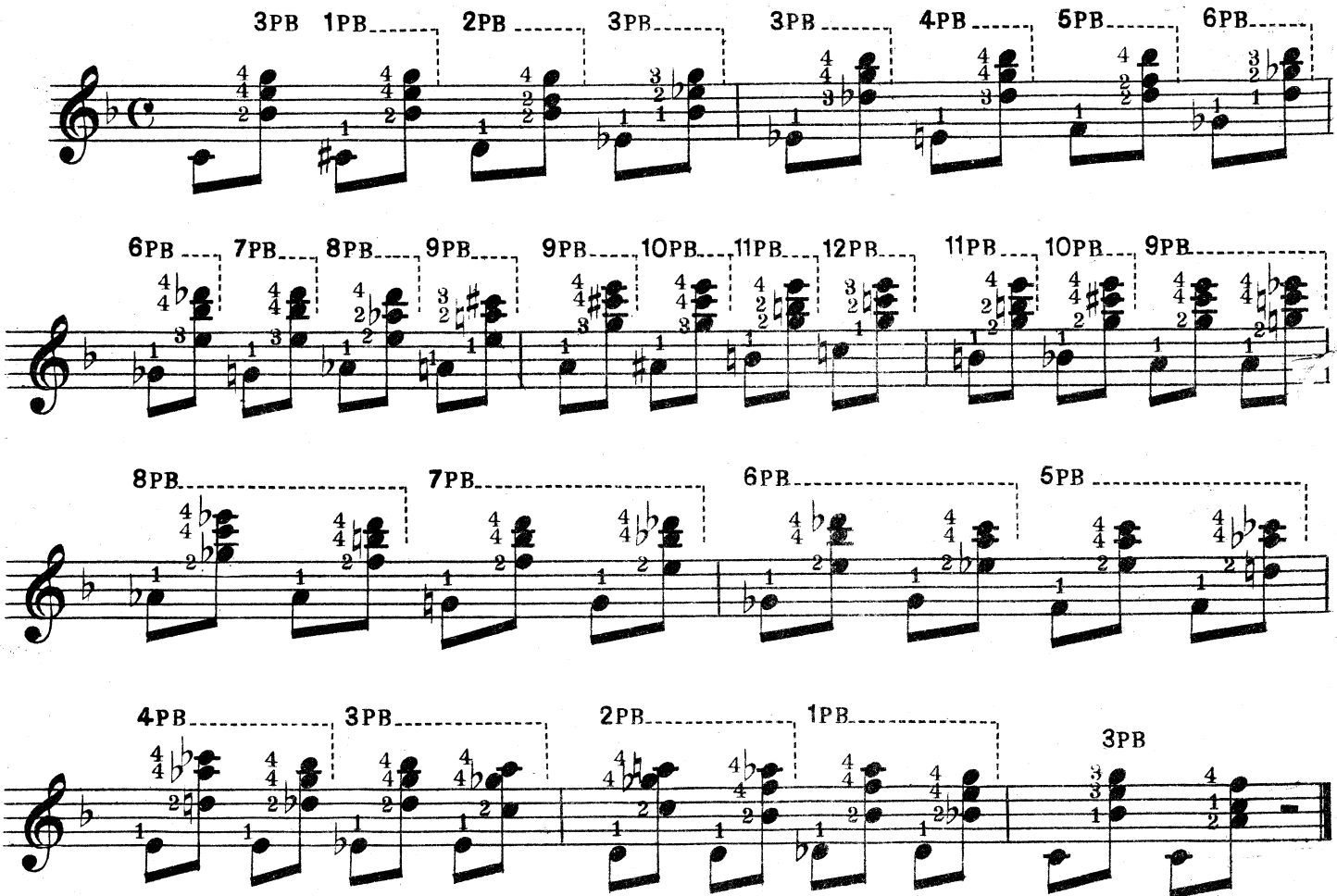
EXERCISE.

2.



EXERCISE.

3.



ACCOMPANIMENTS

IN ALL THE KEYS,- MAJOR AND MINOR.

	Tonic.	Subdominant.	Dominant.	Tonic.
C MAJOR.				
A MINOR.				
G MAJOR.				
E MINOR.				
D MAJOR.				
B MINOR.				
A MAJOR.				
F# MINOR.				

E MAJOR.

C# MINOR.

F MAJOR.

D MINOR.

Bb MAJOR.

G MINOR.

Eb MAJOR.

C MINOR.

Ab MAJOR.

F MINOR.

VIBRATO.



Is causing a note to sing in broken wave like tones, and is one of the most beautiful and expressive effects that can be produced on any stringed instrument.

It is obtained on the Banjo or Zither - Banjo by stopping the note very firmly with the tip of the finger, and whilst keeping the forearm, hand, and wrist perfectly rigid, move the same quickly in a parallel direction with the fingerboard.

Chords of three and four notes can also be treated in the same manner.

SCALES MAJOR AND MINOR.



The following pages will be found to contain all the most useful Major scales, with their relative Minors, properly fingered for both left and right hand.

Chords in both keys then follow, which are most likely to be met with in accompaniments.

A Study then puts the students knowledge to an agreeable test, and the whole forms an advanced course of instruction, which will prove equally beneficial to the Amateur or Professional alike.

KEY OF C MAJOR.

C MAJOR.

L.H. R.H.

Fingerings: L.H. (2, 3, 4, 2, 1, 2, 3, 1, 3, 4, 3, 1, 3, 2, 1, 2, 4, 3, 2, 1); R.H. (1, +, 1, +, 1, +, 1, +, 2, 1, 2, +, 2, 1, 2, 1, 2, +, 2, 1, 2, +, 1, +, 1, +, 1, +, 1)

KEY OF A MINOR.

A MINOR.

L.H. R.H.

Fingerings: L.H. (2, 1, 2, 3, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 3, 1, 2, 1, 2); R.H. (+, 1, +, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, +, 1, +)

USEFUL ACCOMPANYING CHORDS.

2P.B. 2P.B.

5P.B. 4P. 2P.

STUDY.

8P. 10B. 13P.

12B. 5P.B. 9P.B.

8P. 12P.B. 2B.

KEY OF G MAJOR.

(ONE SHARP F.)

G MAJOR.

L.H. R.H.

1 + 1 + 2 1 2 + 2 1 2 1 2 1 2 1 2 1 2 1 2 + 2 1 2 + 1 + 1

KEY OF E MINOR.

(ONE SHARP F.)

E MINOR.

L.H. R.H.

1 + 1 + 1 + 2 1 2 + 2 1 2 1 2 1 2 1 2 + 2 1 2 + 1 + 1 + 1

USEFUL ACCOMPANYING CHORDS.

7PB. 4PB. 2P. 5PB. 6PB.

7PB. 8PB. 9PB. 2P.

STUDY.

7P. 12B. 5PB. 9PB.

7B. 10P. 12PB. 2P. 7P. 10PB.

8P. 12PB. 2B. 12B.

KEY OF D MAJOR.

(TWO SHARPS F & C.)

D MAJOR.

Handwritten musical notation for the D Major scale. The L.H. part is on a treble clef with a key signature of two sharps (F# and C#). The R.H. part is on a bass clef with the same key signature. Both parts show the scale ascending and descending with fingerings indicated by numbers 1-4 and '+' for natural notes.

KEY OF B MINOR.

(TWO SHARPS F & C.)

B MINOR.

Handwritten musical notation for the B Minor scale. The L.H. part is on a treble clef with a key signature of two sharps (F# and C#). The R.H. part is on a bass clef with the same key signature. Both parts show the scale ascending and descending with fingerings indicated by numbers 1-4 and '+' for natural notes.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The top staff shows chords for D Major (2 P.B., 1 P.B., 2 P.B.) and the bottom staff shows chords for B Minor (3 P., 7 P.B., 6 P., 2 P.B.). Each chord is shown with its fingering and a dashed box indicating the hand position.

STUDY.

Handwritten musical notation for study exercises. The top staff shows exercises for D Major (2 P., 4, 2 P., 7 P., 1 P.B.) and the bottom staff shows exercises for B Minor (4, 2 P., 14 P., 7 P.B., 11 P.B., 2 P., 3 P., 7 P.B., 2 B., 2 P.). Each exercise is shown with its fingering and a dashed box indicating the hand position.

KEY OF A MAJOR.

(THREE SHARPS F.C & G.)

A MAJOR.

Handwritten musical notation for the A Major scale. The left hand (L.H.) is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The right hand (R.H.) is on a bass clef staff with the same key signature. Fingerings are indicated by numbers 1-4 above or below notes. The scale is written in a single line, ascending and then descending.

KEY OF F# MINOR.

(THREE SHARPS F.C & G.)

F# MINOR.

Handwritten musical notation for the F# Minor scale. The left hand (L.H.) is on a treble clef staff with a key signature of three sharps (F#, C#, G#). The right hand (R.H.) is on a bass clef staff with the same key signature. Fingerings are indicated by numbers 1-4 above or below notes. The scale is written in a single line, ascending and then descending.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The first staff shows chords for A Major: 5P (F#4, A4, C#5), 2PB (F#4, A4, C#5), and 1PB (F#4, A4, C#5). The second staff shows chords for F# Minor: 6PB (F#4, A4, C#5), 3P (F#4, A4, C#5), 3PB (F#4, A4, C#5), and 5P (F#4, A4, C#5).

STUDY.

Handwritten musical notation for study exercises. The first staff shows exercises for A Major: 2B (F#4, A4, C#5), 5P (F#4, A4, C#5), 4 5P (F#4, A4, C#5), 2P (F#4, A4, C#5), 7B (F#4, A4, C#5), 4 7B (F#4, A4, C#5), and 4 1 (F#4, A4, C#5). The second staff shows exercises for F# Minor: 5P (F#4, A4, C#5), 2B (F#4, A4, C#5), 4 1 2B (F#4, A4, C#5), 4 2B (F#4, A4, C#5), 1 4 1 3 2 (F#4, A4, C#5), 12P (F#4, A4, C#5), 14B (F#4, A4, C#5), 2B (F#4, A4, C#5), and 4 (F#4, A4, C#5).

KEY OF E MAJOR.

(FOUR SHARPS F. C. G & D.)

E MAJOR.

L.H. 2 4 1 2 2 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 1 2 2 1 4 2

R.H. 1 + 1 + 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

KEY OF C# MINOR.

(FOUR SHARPS F. C. G & D.)

C# MINOR.

L.H. 1 3 1 3 1 3 1 2 1 2 4 1 3 1 3 1 2 1 4 2 1 2 1 3 1 3 1

R.H. 1 + 1 + 1 + 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

USEFUL ACCOMPANYING CHORDS.

4 P.B. 3 P.B. 1 P.B. 9 P.B. 9 P.B. 6 P.B. 6 P.B.

4 P. 5 P. 5 P. 4 P.B. 4 P.B. 4 P.B.

STUDY.

4 P.B. 4 P.B. 9 P.B. 4 P.B. 4 B. 4 P.B.

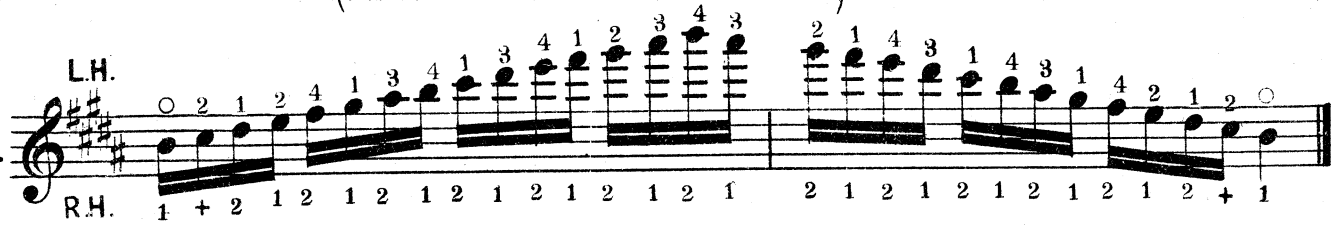
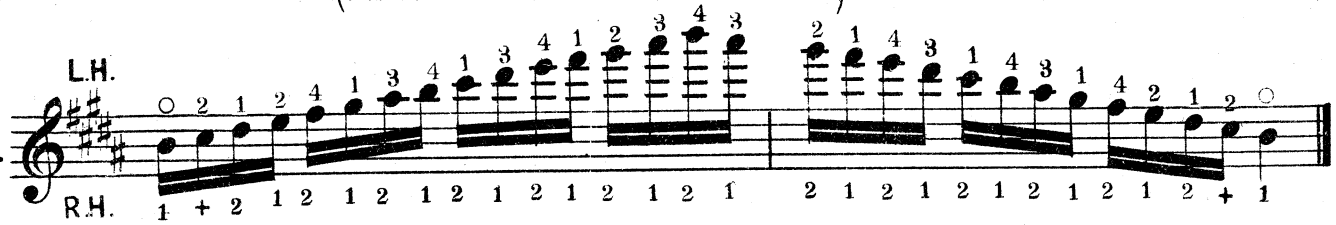
4 P.B. 4 P.B. 1 P.B. 4 P.B. 1 P.B.

6 P.B. 6 P.B. 11 P.B. 4 P.B. 4 P.B.

KEY OF B MAJOR.

(FIVE SHARPS F.C.G.D & A.)



B MAJOR.

L.H.  R.H. 

KEY OF G# MINOR.

(FIVE SHARPS F.C.G.D & A.)

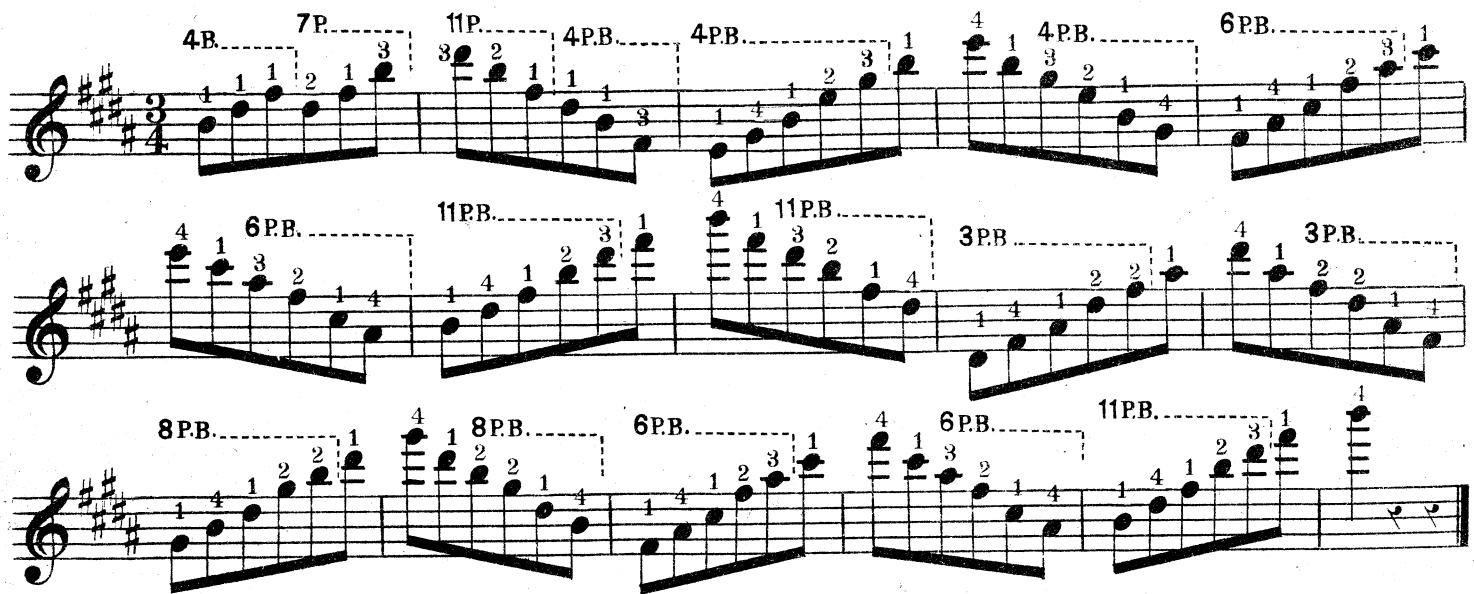
G# MINOR.

L.H.  R.H. 

USEFUL ACCOMPANYING CHORDS.



STUDY.



KEY OF G^b MAJOR.

(SIX FLATS B.E.A.D.G.&C.)

G^b MAJOR.

KEY OF E^b MINOR.

(SIX FLATS B.E.A.D.G.&C.)

E^b MINOR.

USEFUL ACCOMPANYING CHORDS.

STUDY.

D \flat MAJOR.

The musical notation for D-flat Major is presented on a single staff. The left hand (L.H.) is indicated by a treble clef and a key signature of two flats (B-flat and E-flat). The right hand (R.H.) is indicated by a bass clef and a key signature of two flats. The notation includes fingerings (1-4) and a first ending bracket labeled "1.P.B." (First Ending, Repeat). The R.H. part includes plus signs (+) indicating specific rhythmic values.

KEY OF B^b MINOR.

B♭ MINOR.

L.H. R.H.

The image displays two staves of musical notation for a guitar exercise in B-flat major. The first staff contains measures 1-4, and the second staff contains measures 5-8. Each measure is labeled with a fingering pattern (e.g., 1PB., 3PB., 5PB.) and a diagram showing the fretting hand positions on the strings. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The exercises are designed to be played in a single breath, as indicated by the 'PB.' (Pulso Breve) label.

The image displays a page of musical notation for a guitar exercise, likely from a technical manual or method book. The music is written in B-flat major (two flats) and common time (C). It consists of four staves of music, each containing a sequence of notes and rests, with various fingering and phrasing instructions.

The notation includes the following elements:

- Staff 1:**
 - Measure 1: 6PB. (Sixteenth Note Phrasing), fingering 4 4 3 1 2 1 3 1, rhythm 2 1 2 1 + 1 + 1.
 - Measure 2: 3PB. (Third Note Phrasing), fingering 1 1 2 1 2 1 2 3, rhythm + 1 + 2 1 2 1 2.
 - Measure 3: 7P. (Seventh Note Phrasing), fingering 4 2 1 4 2 1 1 1, rhythm 2 + 1 2 + 1 2 1.
 - Measure 4: 4PB. (Fourth Note Phrasing), fingering 4 3 2 1 4 1 1 1, rhythm 2 1 2 1 2 1 1 +.
- Staff 2:**
 - Measure 1: 6PB., fingering 4 4 3 1 2 1 3 2, rhythm 2 1 2 1 + 1 + 1.
 - Measure 2: 3PB., fingering 4 3 2 1 3 2 1 2, rhythm 2 1 + 1 + 1 + 1.
 - Measure 3: 1PB. (First Note Phrasing), fingering 1 1 1 3 4 2 1 1, rhythm + 1 2 1 2 + 1 2.
 - Measure 4: 4P. (Fourth Note Phrasing), fingering 2 1 3 3 2 1 2, rhythm 1 2 1 2.
- Staff 3:**
 - Measure 1: 1PB., fingering 1 1 1 3 4 2 1 1, rhythm + 1 2 1 2 + 1 2.
 - Measure 2: 4P., fingering 2 1 3 3 2 1 2, rhythm 1 2 1 2.
- Staff 4:**
 - Measure 1: 1PB., fingering 1 1 1 3 4 2 1 1, rhythm + 1 2 1 2 + 1 2.
 - Measure 2: 4P., fingering 2 1 3 3 2 1 2, rhythm 1 2 1 2.

The notation uses standard musical symbols, including treble clefs, key signatures (two flats), and common time signatures. Fingering numbers (1-4) are placed above the notes, and phrasing instructions (PB., P.) are placed above the measures. Rhythmic values (e.g., 2, 1, 2, 1) are placed below the notes, and plus signs (+) indicate ties or specific rhythmic groupings.

KEY OF A^b MAJOR.

61

(FOUR FLATS B.E.A & D.)

A^b MAJOR. L.H. 1PB. 1 3 1 2 1 3 1 3 4 1 3 1 3 4 3 1 3 1 4 3 1 3 1 2 1 3 1
R.H. 1 + 1 + 2 1 + 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 + 2 1 + 1 + 1

KEY OF F MINOR.

(FOUR FLATS B.E.A & D.)

F MINOR. L.H. 4 1 3 1 2 3 1 3 4 1 3 4 2 1 4 3 1 3 1 2 1 3 1 4
R.H. 1 + 1 + 1 2 1 2 + 2 1 2 1 2 1 2 1 2 1 2 + 2 1 + 1 + 1 + 1

USEFUL ACCOMPANYING CHORDS.

4PB. 1PB. 2PB. 4P.
5PB. 1PB. 2PB. 4P.

STUDY.

1PB. 1B. 10PB.
5PB. 3P. 3PB. 1PB. 1B. 4P.
4P. 4P. 1PB. 1B.
10PB. 5PB. 3PB.
1PB. 1B. 2P. 2B. 1P. 4P.

[illegible]

KEY OF C MINOR.

C MINOR.

The musical score for C Minor is presented on a grand staff. The treble staff (L.H.) begins with a treble clef and a key signature of two flats (Bb and Eb). The bass staff (R.H.) begins with a bass clef and the same key signature. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line.

3 P. 2 P. 3 P.B. 6 P. 4 P.
 3 P.B. 1 B. 6 P. 8 P.B. 3 P.B. 3 P.B.

The image displays three staves of musical notation for guitar, each containing several measures of music. The notation includes various fingerings and techniques, indicated by numbers (1-4) and letters (P, B) above the notes. The first staff starts with a treble clef and a key signature of two flats (B-flat and E-flat). The second and third staves also use a treble clef and the same key signature. The notation includes various fingerings (1, 2, 3, 4) and techniques (P, B) indicated by numbers and letters above the notes. The first staff includes a measure with a double bar line and a repeat sign. The second staff includes a measure with a double bar line and a repeat sign. The third staff includes a measure with a double bar line and a repeat sign. The notation is written in a standard musical notation style, with notes on a five-line staff and a key signature of two flats.

KEY OF B \flat MAJOR.

63

(TWO FLATS B & E.)

B MAJOR.

Handwritten musical notation for the B Major scale. The left hand (L.H.) is on a treble clef and the right hand (R.H.) is on a bass clef. The key signature has two flats (B \flat and E \flat). The scale is written in a single line for each hand. Fingerings are indicated by numbers 1-4. The R.H. line includes a '+' sign under the first note.

KEY OF G MINOR.

(TWO FLATS B & E.)

G MINOR.

Handwritten musical notation for the G Minor scale. The left hand (L.H.) is on a treble clef and the right hand (R.H.) is on a bass clef. The key signature has two flats (B \flat and E \flat). The scale is written in a single line for each hand. Fingerings are indicated by numbers 1-4. The R.H. line includes a '+' sign under the first note.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The first line shows chords for B Major: 6P, 6PB, 3P, 3PB, 2P, 2PB. The second line shows chords for G Minor: 6P, 3P, 2PB, 2P, 6P. Each chord is written on a single line with fingerings indicated by numbers 1-4.

STUDY.

Handwritten musical notation for study exercises. The first line shows exercises for B Major: 3PB, 2P. The second line shows exercises for G Minor: 11P, 10P, 8PB, 7PB, 5P, 3PB, 3PB. The third line shows exercises for B Major: 4P, 8PB, 6P, 5P, 3PB, 2P. Each exercise is written on a single line with fingerings indicated by numbers 1-4.

KEY OF F MAJOR.

(ONE FLAT B.)

F MAJOR.

Handwritten musical notation for the F Major scale. The L.H. (Left Hand) part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of an ascending and a descending scale. The R.H. (Right Hand) part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of an ascending and a descending scale. Fingerings are indicated by numbers 1-4. The R.H. part includes a series of plus signs (+) below the staff, likely indicating a specific fingering or articulation.

KEY OF D MINOR.

(ONE FLAT B.)

D MINOR.

Handwritten musical notation for the D Minor scale. The L.H. (Left Hand) part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of an ascending and a descending scale. The R.H. (Right Hand) part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of an ascending and a descending scale. Fingerings are indicated by numbers 1-4. The R.H. part includes a series of plus signs (+) below the staff, likely indicating a specific fingering or articulation.

USEFUL ACCOMPANYING CHORDS.

Handwritten musical notation for useful accompanying chords. The first staff shows chords for F Major: 5 P.B. (F major), 2 P.B. (C major), and 5 P.B. (F major). The second staff shows chords for D Minor: 2 P.B. (D minor), 7 P.B. (G minor), 3 P.B. (B-flat major), 2 P.B. (F major), and 3 P.B. (B-flat major). Each chord is shown with its fingering and a dashed box indicating the hand position.

STUDY.

Handwritten musical notation for study exercises. The first staff shows exercises for F Major: 5 P. (F major), 3 P.B. (C major), 2 P.B. (F major), and 7 P.B. (C major). The second staff shows exercises for D Minor: 8 P. (D minor), 6 P. (G minor), 3 P.B. (B-flat major), and 9 P.B. (D minor). The third staff shows exercises for F Major: 2 P.B. (F major), 7 P.B. (C major), and 5 P.B. (F major). Each exercise is shown with its fingering and a dashed box indicating the hand position.

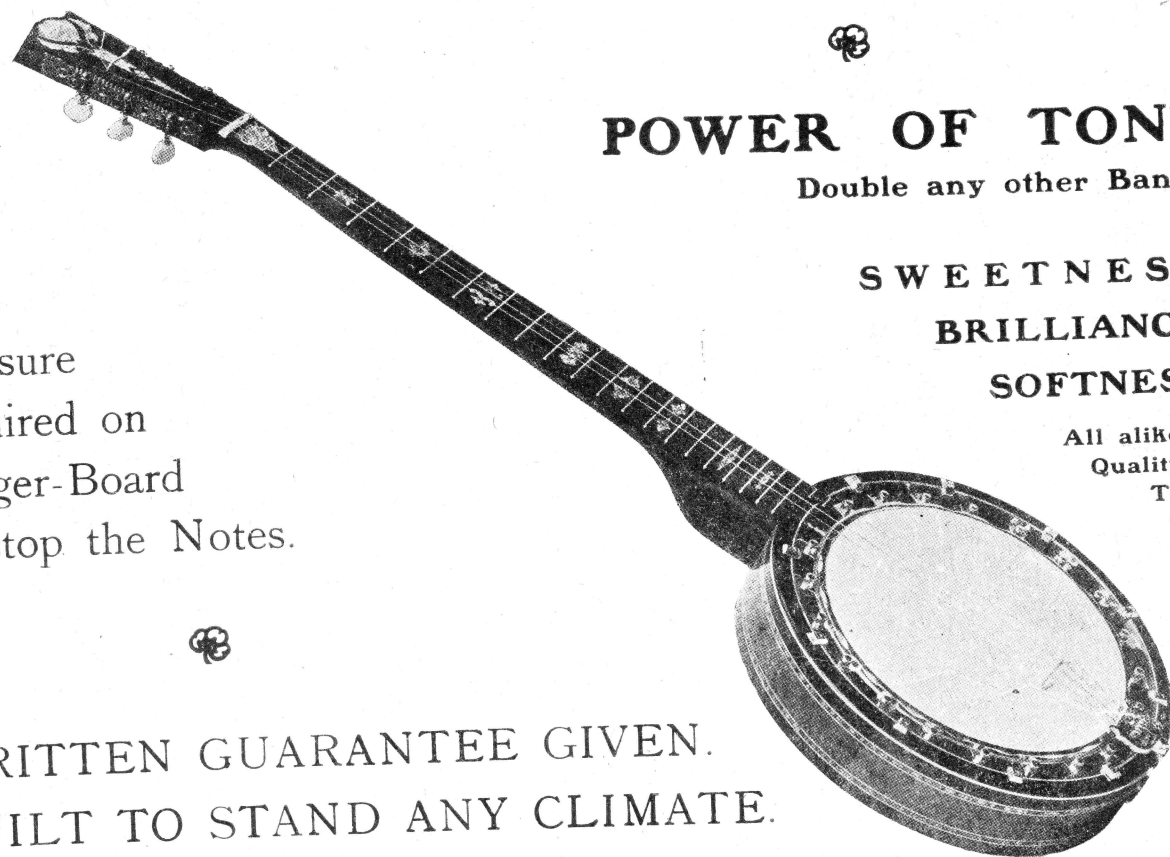
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